DOCUMENT RESUME

ED 257 746 SO 016 559

TITLE	Americans and the Arts: A 1984 Survey of Public Opinion Conducted for Philip Morris, Inc. Study No. 831011.
INSTITUTION	Harris (Louis) and Associates, Inc., New York, N.Y.
SPONS AGENCY	Philip Morris Inc., New York, NY.
PUB DATE	Oct 84
NOTE	129p.; Survey conducted by the National Research Center for the Arts, an affiliate of Louis Harris and Associates. For survey highlights, see SO 016 558.
AVAILABLE FROM	American Council for the Arts, Publications Department, 570 7th Ave., New York, NY 10018 ($5.00; quantity discounts available).
PUB TYPE	Reports - Research/Technical (143)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	Arts Centers; Attendance; Cultural Activities; Cultural Centers; Dance Education; Educational Needs; Elementary Secondary Education; Financial Support; *Fine Arts; Leisure Time; Majority Attitudes; Music Education; National Surveys; Participation; *Public Opinion; Public Support; Recreation; Television; Trend Analysis; Videotape Recorders

ABSTRACT

A national telephone survey of 1,504 adult Americans was conducted to determine the role that the arts play in their lives. Overall, results show that the arts are an indispensable part of the mainstream of American life. A shortage of leisure time causes people to be selective about their leisure time commitments. Despite this, arts attendance and participation continue to rise, but at a rate slower than in the late 1970's. Although the number of arts facilities easily accessible to people from their homes has increased, there is still a perceived need for more arts centers and for more performances and arts activities. Each year a larger number of people view the arts on television. The growth of the videocassette recording (VCR) industry could become a threat if the VCR becomes a substitute for live performances. Although increases in individual participation in the arts has slowed, there is still an impressive upward trend. Americans are very disturbed about cuts in public school budgets dealing with the arts; they want the arts taught in schools. The public is willing to finance the arts. For example, approximately 55 percent think there should be more rather than less federal financial contributions to the arts. The appendices contain a discussion of the survey method used and the questionnaire itself. (RM)

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AMERICANS AND THE ARTS

A 1984 survey of public opinion conducted for Philip Morris, Inc.

Conducted by the National Research Center of the Arts, Inc.,
an affiliate of Louis Harris and Associates, Inc.

October 1984

SO 016 559

Project Director:
Louis Harris

LOUIS HARRIS AND ASSOCIATES, INC.

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INTRODUCTION

This study of the role that the arts play in the lives of the American people is the fourth survey conducted by the Harris organization on this subject since 1973. It was commissioned by Philip Morris, Inc., who also sponsored the previous study in 1980. This study was designed both as an update of significant substantive areas covered in previous surveys and as an examination of important new areas of concern to the arts.

At the time this study was conducted, the economy was in a robust recovery after a sustained recession that overtook the country during 1981 and 1982. During this period, the arts community had been under financial pressure to sustain the previous levels of funding from local, state, county, and federal governments.

Given the developments since 1980, it is highly important to know precisely where the arts stand with the American people. This in-depth survey, conducted by telephone among 1,504 adult Americans in March of 1984, provides just such definitive data.

Throughout the text, notations in the margins refer to tables in Appendix A. "Heavy attenders" of theater, opera or musical theater, dance, popular music, and classical music perfomances have attended those kinds of events at least four times in the past twelve months; "heavy attenders" of art museums have made four or more visits, while "heavy attenders" of museums in general have made at least six visits to museums in the past year.

SUMMARY

The Growing Shortage of Leisure Time

A singular mark of the 1980's for adult America is the widespread expansion of families in which both husbands and wives hold down jobs, partly as a result of the economic necessities to make both ends meet and partly out of choice by women who want to work. In addition, as the economic recovery has taken hold in the country, the length of the work week has increased.

For the arts, this presents a challenge over and beyond what it has been in the past. As the median number of hours people now work has risen from 40.6 hours in 1973 to a current 47.3 hours, so the number of leisure hours available has declined from 26.2 hours in 1973 to only 18.1 hours in 1984. This amounts to a shrinkage of 31% in the leisure time available for the average American over the past decade -- a loss of 8 hours a week. Without doubt, this has meant that people are far more selective about their leisure time commitments.

Thus, while arts attendance and participation once more have risen, the rate has been slower than in the highly explosive years of the late 1970's. In fact, the arts draw more heavily for audiences and participants among those who have more leisure time. However, those who own VCR's, who show a high attendance of the arts, both work longer and have more leisure time.

Attendance at the Arts Continues Upward

Despite the availability of less time for leisure pursuit, the number of American adults reporting they are attending arts presentations has risen since 1980:

-- In the case of movie attendance, fully 78% of the adult public now report having gone to a movie in a theater, up from 75% in 1980 and 70% in 1975. Translated into absolute numbers, this means that 134 million adults went to the movies this past year.

-- A majority of 67% report having attended a live performance of a play, musical comedy, pantomime, or other theater in 1984, up from 65% in 1980 and 53% in 1975. A total of 115 million adults attended theater performances.

-- Attendance at live performances by popular singers, bands, or rock groups rose to 60% in 1984, up from 53% in 1980, and 46% in 1975. A total of 103 million adults attended live pop concerts this past year.

-- A total of 35% of all adults nationwide report having attended a live performance of the opera or musical theater in 1984, up sharply from 25% in 1980. This means that 60 million adults attended such presentations.

-- In the case of live performances of classical or symphonic music by orchestras, chamber groups, or soloists, 34% of the adult public report such attendance, up from 26% in 1980 and 25% in 1975. In the aggregate, this means that 58 million adults attended classical music performances in the past twelve months.

-- An equal 34% report attending a live performance of ballet or modern, folk, or ethnic dance in 1984, compared with 25% in 1980 and 23% in 1975. All in all, 58 million adults went to such dance presentations in 1984.

The one exception to this record of continued growth emerges in the case of attendance at art museums:

-- While a majority of 58% of the adult population report attending exhibits of paintings, drawings, and sculpture at art museums in 1984, this is slightly below the comparable 60% who said the same in 1980, although it is higher than the 56% reported in 1975. Statistically, the percentage who attend showings at art museums would appear to have plateaued. However, it still means that nearly 100 million adults attended such exhibits just in the past twelve months alone.

While overall attendance at arts presentations continues to rise, the median number of performances attended by arts goers has declined marginally. This means that as the arts achieve mass penetration in the U.S., more and more relatively infrequent attendees are attracted to them. In contrast is the high degree of overlap among heavy attenders of all types of arts presentations. Indeed, the more performing arts can be concentrated in centers with facilities for presenting multiple disciplines, the more likely will be the growth of audiences from other performing arts.

The Growing Role of Television and VCR's

Live attendance at arts events is only one portion of the total audience for the arts. With each passing year, the number who view the arts on TV is rising. However, it is important to point out that the number who attend live performances is greater in the case of a number of arts disciplines than the number who view such performances on television. 67% attend live theater, compared with 53% who see comparable performances on TV; 60% attend live pop concerts, compared with 57% who view them on television; 35% go to the opera or musical theater in person, compared with 27% who view

such performances on TV. In the case of classical music, 34% attend live concerts, identical to the 34% who view them on TV.

However, when the median number of performances exposed to is compared, television vastly outstrips live exposure. It is simply too easy to flip the dial to tune in a performance, compared with getting out to a live performance. Nonetheless, the actual number going to live performances still is rising smartly.

Cable television growth has contributed in an important way to the growth of exposure of the arts on TV. Fully 47% of all households now have cable, and notably, heavy attenders of live performances of the arts tend to be far more frequent subscribers to cable TV.

An even more important growth area is that of ownership of video cassette recorders (VCR's); 17% of the households of this country. Again, among heavy attenders of live performances in the arts, VCR ownership rises to between 21% and 28%, depending on the particular discipline. VCR's, of course, hold out the prospect that people who attend a memorable live performance find it especially attractive and appealing to be able to experience that occasion again on video tape. If such video tapes, however, became a substitute for live performances, and if the playing of them in turn deprived performing artists of employment and income, then the growth of VCR ownership could become a threat instead of a boon to the arts. One sign of the increasing competition provided by VCR's is the fact that the frequency of buying tapes or records of classical music appears to be holding at 1980 levels, while the number who say they listen to classical music on records, tapes, or radio is slightly down from 1980. This raises serious questions about how artists will be compensated.

Despite ongoing problems which face the arts, the basic and underlying commitment to the arts among the American people is widespread and deeply rooted. By 95-4%, a big majority are convinced that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures." By 94-5%, another big majority believe "things like museums and theater and music performances make a community a better place to live in." By 92-7%, a majority also subscribe to the view that "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend." There is strong backing for opening up arts attendance more to the elderly and the less privileged.

Significantly, by 90-9%, a big majority believe that "to see something performed live on stage is more meaningful and exciting than watching it on TV," up from an 81-13% majority who felt that way back in 1975.

Increases in Individual Participation in the Arts Slow

Between 1975 and 1980, a veritable explosion in participation in the arts took place in the United States. By 1984, increases are still evident, but simply not of the magnitude of the previous period. Marginal growth in participation has been recorded for photography, needlework and other handwork, playing a musical instrument, painting or drawing, writing stories or poems, singing in a choir or choral group, dancing ballet or modern dance, and working with a theater group. Participation is marginally off for making pottery or ceramics and sculpting or working with clay.

Nonetheless, it is significant to note that 80 million people are involved in photography in a serious way, 75 million do needlework and other

handwork, 53 million play a musical instrument, 50 million paint or draw or work in graphic arts, 43 million write stories or poems, 38 million sing in a choir or a choral group, 36 million participate in ballet or modern dance, 29 million make pottery or ceramics, 15 million sculpt or work with clay, and 12 million work with or perform with theater groups. Obviously, participation in the arts is a major leisure time involvement on the part of literally millions of Americans.

A substantial 92-7% majority nationwide are convinced that the arts are important to "the quality of life" in their own community, and by 89-10% a majority believe the arts to be important to the "business and economy" of their home community. A big 72% say they would sorely miss the arts if they weren't available where they live. When asked what the arts mean in their own individual lives, 75% say they give them "pure pleasure," 73% "an uplift from everyday experiences," and 71% "a positive experience in a troubled world," while 65% feel "the arts allow me to find a source of creative expression and experience that is rare."

The Continuing Crisis of Arts in Education

The American people have not taken kindly to cuts in public school budgets dealing with the arts. Nine in every ten are convinced that children who are in school should "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." A majority of 52-41% believe that schoolchildren in their area are being deprived of cultural opportunities. Thus, sizable and rising numbers of the public believe that specific arts courses should be offered for credit: writing stories and poems

(83%), drawing and painting (78%), playing musical instruments (80%), acting (60%), music appreciation (75%), dance (53%), voice or singing (74%), photography or filmmaking (58%), art appreciation (69%), needlepoint or weaving (39%), pottery or ceramics (50%). In some cases the numbers advocating that such arts courses be offered for credit have increased over 1980.

What is more, by 74-21%, a big majority believe such arts courses should come out of the regular school budget, instead of being provided only when additional or contingency funds are available. Clearly, the arts are viewed as a major and indispensable part of the education of young people in America. And there is a rising sentiment that the young people are being shortchanged by the way the arts are handled in education today.

Public Willingness To Finance the Arts

Over the past four years, the public perception that the arts are largely dependent upon private financial sources has grown. By the same token, perceived dependence of arts institutions on governmental financial help has diminished. Of course, this impression is a direct reflection of the pronouncements of the Reagan Administration that federal and other governmental funding for the arts should decline and the private sector should pick up the slack.

However, there is much evidence that the public simply does not share the funding priorities of the Reagan Administration. For example, 55% are convinced there should be more rather than less federal financial contributions to the arts, up from 50% who held that view in 1980. An even

higher 64% want to see state government funding for the arts increase, up from 60% four years ago. And 67% want to see local government funding for the arts go up, a rise from 64% who said the same in 1980. Even higher percentages want to see increases in contributions from individuals (86%), foundations (81%), and corporations (77%).

Clearly, the American people are convinced that more funding for the arts is a high priority and they want more from both the private and the public sector. In no way do they sympathize with efforts to cut the amounts given to the arts from government. By 62-33%, a solid majority favor a governmental matching program under which the government will put up $1 for every $3 raised in the private sector.

Most of all, there has been a sharp rise in the number of people willing to pay higher taxes themselves in order to increase federal funding for the arts: 72% willing to pay $5 more in taxes themselves (up from 58% in 1975); 66% willing to pay $10 more (up from 51% in 1975); 61% willing to pay $15 more in taxes (up from 46% in 1975); and 53% willing to pay $25 more in higher federal income taxes to fund the arts federally (up from 41% in 1975.)

Clearly, public thinking about federal funding is at quite sharp divergence from recent positions staked out by the federal establishment. A clear majority would be willing to have their taxes raised $25 a year to see the arts funded more adequately.

In the area of financial assistance for individual artists, there are also some signs of an increase in public willingness to see them obtain more backing. Since 1975, the number who want an increase in private financial support for individual artists has gone up from 49% to 63%. Support for federal financial assistance for individual artists has risen over the same

period from 29% to 38%; for state government funding, up from 31% to 39%; and in the case of local government, up from 31% to 40%. These results indicate a sharply growing awareness of the lack of sufficient financial help for individual artists in the U.S.

In this year's study, for the first time, probes were made about the patterns of individual giving to the arts. Fully 27% of all adults nationwide report having made a contribution to the arts in the past year. The median contribution by an individual was $48.50, but was much higher among those who are heavier attenders of the arts: art museum attenders ($85.30), classical music heavy attenders ($87.60), nonclassical music attenders ($66.20), heavy attenders of the dance ($97.00), heavy attenders of the opera and musical theater ($97.70), and heavy theater goers ($74.30). Obviously, audiences of the arts are willing to pay more than simply their box office admission to support the arts.

An idea that meets with widespread favor among the public is that of having corporations match the individual contributions of their employees to the arts, much as most now do in the case of educational contributions.

CHAPTER I: THE GROWING SHORTAGE OF LEISURE TIME

A singular mark of the 1980's for adult Americans is the widespread expansion of families in which both husbands and wives hold down jobs, partly as a result of economic necessity to make ends meet and partly out of choice on the part of women who want to work. In addition, as the economic recovery has taken hold in the country, the length of the workweek has increased.

This means that for the arts and cultural activities, the competition for commanding the attention of shrinking leisure time is growing apace in the
T.1 mid-1980's. Indeed, the median number of hours that people now work a week has risen to 47.3 per week, up from 46.9 hours in 1980, 43.1 hours in 1975, and 40.6 hours in 1973. By the same token, as the hours of work have gone up, commensurately the hours available as leisure time have declined. Now, only 18.1 hours per week on the average are there for leisure pursuit, compared with 19.2 hours in 1980, 24.3 hours in 1975, and 26.2 hours in 1973.

This means that over the past decade, for the average American, the amount of leisure time has shrunk 31%, a loss of 8 hours a week. In turn, this is changing our national conception of time and how it is utilized. The pressures are now mounting for people to be more selective about just what they are willing to commit their found or leisure time to. In fact, time is now likely to be more precious and meaningful than money as a trigger for spending habits.

When analyzed by key segments in the population, some immediate
T.2 patterns emerge. On an age basis, people 65 and over report having 25.4 hours a week leisure time available, compared with only 20.5 hours of work time.

More than any other group, the elderly are seeking and need activities for their leisure. For the arts, this means both an opportunity to tap the creative talents of older citizens and the necessity of providing arts events which will allow them to experience the creative pleasures of enjoying live performances. By contrast, the Baby Boom generation is most hard-pressed for time, with their having only an average of 16.0 hours per week for leisure and a much higher 50.4 hours a week devoted to work. This age group -- from 30 to 49 -- has all the pressures of two jobs in the family, growing family responsibilities, and little free time.

The pattern among men and women is quite different. Men work longer hours (48.9), but at the same time have more leisure time (20.3 hours per week). Women work less (44.9 hours), but also have far less leisure time (15.6 hours per week). The reason why the women both work less and have less leisure time is not hard to determine: they have the responsibilities of holding down a job and still bearing the major duties for child-rearing and homekeeping. This hits the Baby Boom generation hardest. Women simply have 23% less leisure time a week than men. In turn, for the arts and culture that means that women will find leisure time activities more precious and urgent than men.

A similar pattern is found among blacks and Hispanics. While blacks work no more than 43.2 hours a week, they also report only 12.2 hours of leisure time available. Hispanics report working 43.5 hours a week, with 18.0 hours of leisure time. By contrast, whites work 47.7 hours a week, but have a higher 18.8 hours available for leisure pursuits. As with women, minority people have much greater home and life-sustaining tasks that simply drain away much of their available leisure time.

Among those who are heavy attenders of the arts, patterns vary. For instance, heavy attenders of theater, classical music concerts, and museums tend to work longer hours than most others. However, those who go to the theater regularly have more leisure time (19.3 hours) than average, while classical music afficionados are short of leisure hours (16.9). This would indicate a high priority that concert attenders give to this interest in the arts. On the other hand, in the case of heavy museum attenders, popular music attenders, dance attenders, and opera attenders, there is a tendency to have more leisure time available. The 47% of all adults who have cable television work fewer hours than average but have more leisure time. By contrast, the 17% who own VCR's work longer hours and yet also have more leisure time than average.

Observation:

> By and large, the arts are tapping those individuals who have more leisure time. Indeed, one of the major findings of this study stems directly out of this growing shortage of leisure time: attendance at live arts events shows some signs of increasing, but at a slower rate, while viewing of arts performances on television and via VCR recordings seems to be high. In turn, this has major implications for the direction of the arts themselves and might well pose serious problems for arts institutions and individual artists.

CHAPTER II: ARTS FACILITIES INCREASE, BUT THE APPETITE FOR LIVE PERFORMANCES STILL HAS NOT BEEN SATISFIED

The number of facilities across the nation that are reported to be easily accessible to people from their home has increased in the past four years, especially in the case of arts facilities:

-- The number who say that a concert hall where musical concerts or
T.3 operas are performed is easily accessible to their homes has risen from 47% in 1975 to 53% in 1980 to 59% in 1984.

-- Comparably, the number of people who say that a museum with painting and sculpture or with scientific or historical exhibits is easily available to them has gone up from 49% in 1975 to 57% in 1980 to 60% in 1984.

-- The number who report having easily accessible a theater where plays or musicals are performed has risen from 58% in 1975 to 66% in 1980 to 68% in 1984.

Observation:

It is apparent that over the past decade there has been some real gain in the accessibility and availability of facilities where arts and cultural events are on display. This is a distinct sign of the progress made in developing arts facilities.

Nonetheless, the perceived need for more facilities still continues apace. Since 1973, the number of Americans who believe that there are enough facilities for creative activities in their community -- "things like local
T.4 art and photography shows, street festivals, local music and drama groups, or craft groups" -- has risen from 49% to 55%. But the number who still feel there are "not enough" such facilities remains at 42%. Among blacks, 59% say

there are not enough such facilities, a view shared by an even higher 61% of all Hispanics in the country. Indeed, women report having not enough such facilities more than men.

Of course, it is one thing to have more physical facilities for arts events, but just as important is whether or not the facilities are being filled and utilized by the holding of the events themselves. Bricks and mortar may be indispensable to the arts, but the showing or the performance -- what happens inside the facility -- is critical to both presenters and audiences alike.

When the American public is asked about eight specific types of arts presentations, substantial numbers still feel that they need more of them in
T.5 their own area. However, in every case, the percentage who say they feel they need more of that specific kind of arts exposure in their community is a few points below where it was in 1980.

-- Fifty-nine percent feel that they need more children's theater performances where they live, while 26% feel they have enough of such presentations now, compared with 61% who wanted more in 1980 and 25% who felt they had enough of them then.

-- Forty-nine percent want more outdoor arts festivals, although 45% think there are an adequate number now. Back in 1980, 51% wanted more such festivals and 43% thought the ongoing fare was adequate.

-- Forty-seven percent want more exhibitions of paintings or sculpture in their community, although an equal 47% feel there are enough now. Back in 1980, by 50-44%, a plurality said they needed more.

-- Forty-five percent feel they need more plays, musicals, pantomimes, and other adult theater performances in their home areas, although

51% now believe there are enough such presentations. In 1980, 47% wanted more and an equal 47% thought the number was sufficient.

-- Forty-three percent want more ballet or modern dance performances, although 46% think there are enough of such dance presentations where they live. Back in 1980, 44% wanted more and an equal 44% thought there were enough dance performances in their community.

-- Forty-two percent want more classical music concerts or recitals in their area, although 51% think there is a sufficient number now. In 1980, by a narrow 47-46%, they thought there were enough classical concerts.

-- Forty-one percent want more ethnic or folk dance performances in their home areas, but 45% think there are enough now. In 1980, by a narrow 45-43%, a plurality wanted more.

-- Only 34% say they need more popular music performances, such as rock, country, or other popular music presentations, while 62% think the number is now enough where they live. In 1980, by 59-37%, they then opted for saying they had enough of such pop music concerts.

Observation:

It is evident that there has been some marginal progress in fulfilling the felt need of the people that there are enough performances and showings of major arts forms in their communities. However, by any measure, the felt gap is widespread, especially for children's theater performances, outdoor arts festivals, exhibitions of paintings or sculpture, adult theater presentations, ballet or modern dance performances, classical music concerts or recitals, and folk or ethnic dance performances. The only area where anything close to saturation is reported is the single discipline of popular music performances. While the number who say they have sufficient numbers of arts presentations is moving upward, nonetheless, between 41% and 59% of the public still feel there are not enough such exposures to satisfy their needs in their own community. Obviously, much of the task still remains to be done.

The overall national trend, however, turns out not to be typical at all of the estimates of the sufficiency of arts presentations among three key
T.6 groups in the public: blacks, Hispanics, and women. In the case of blacks and Hispanics, there is a much greater sense of inadequacy of arts events being presented in the communities and areas in which they live. For example, in the case of children's theater performances, 56% of all whites want more of them, but a much higher 71% of all blacks and 76% of all Hispanics want more. While 49% of all whites want more outdoor arts festivals, a much higher 68% of blacks and 67% of Hispanics say they want more of them. Compared with 43% of whites who want more exhibitions of paintings or sculpture, 60% of blacks and 72% of Hispanics want more such showings in their communities. In the case of adult theater, 41% of all whites feel such presentations are inadequate in their home area, but a much higher 63% of blacks and 66% of Hispanics share this view. On ballet or modern dance performances, 39% of whites want more where they live, but a much higher 60% of blacks and 65% of Hispanics feel that way. In the case of classical music concerts or recitals, while 39% of whites feel a need for more such performances in their area, a higher 56% of blacks and 57% of Hispanics want more. On folk or ethnic dance performances, 38% of whites feel the current fare in their community is not sufficient, but a much higher 53% of blacks and 69% of Hispanics have the same felt need.

Men and women also show quite different appetites for the actual presentations of specific art forms. For example, while a 52-43% majority of men feel that exhibitions of paintings or sculpture are now adequate in their community, women feel they are inadequate by 50-42%. In the case of adult theater, by 55-41%, men feel there are now enough such performances in their communities, but women disagree by 48-47%. On ballet and modern dance

performances, men do not feel the need for more by 50-37%, but women do feel there should be more by 49-42%. In the case of folk or ethnic dance performances, men feel by 50-37% that the current number is sufficient, but women demur by 45-42%.

This point is made in an even stronger way when the 45% who could not say there are enough facilities for the arts were asked how important it was to them that there be more creative activities in their own community that
T.7 they could actively participate in. By 83-16%, an overwhelming majority of these people say it is important that such arts and cultural activities be expanded in their own home areas. A substantial 40% say they think it is "very important" for such a growth to be taking place. However, while 35% of men say it is "very important," a higher 43% of women share this view. And, compared with 36% of whites who believe such activity is critical to them personally where they live, a much higher 56% of blacks and 46% of Hispanics have the same urgent feeling.

Observation:

It is apparent that three important groups in America in the mid-1980's feel most keenly the inadequacy of current presentations in the arts in their own communities -- women, blacks, and Hispanics. The feelings on the part of these pivotal groups undoubtedly stem from two main causes. First, the arts have a special role in their lives, uplifting their own experience, giving them a sense of creative fulfillment that they simply do not get from other parts of their existence. Second, especially in the case of blacks and Hispanics, they often feel that arts are presented in parts of their communities and in facilities where they do not always feel welcome or comfortable attending. Certainly the differences in this study are so great among women, blacks, and Hispanics as to warrant special effort and attention given to them by both governmental and private sector institutions in the arts.

As was observed earlier, visible progress on an overall basis has been made both in providing more and better facilities for the presentation of the arts and in the number of such presentations available in people's home
T.8 communities. However, a further analysis at least suggests that there may have been more progress registered in the providing of physical facilities than in meeting the demands for live performances in those facilities. A good control for comparative purposes is the case of sports. Fully 71% now feel that the sports facilities in their home area are adequate. In addition, almost an identical number, 70%, feel that there are enough sports events taking place in those sports arenas or stadia. Thus, the gap between the adequacy of sports facilities and the holding of sports events in 1984 had been reduced to a single percentage point. It might be concluded that sports have hit a good balance between facilities available and events held.

In the case of three types of arts presentations where comparable gaps might be measured, performance or exposure frequencies may well be lagging behind the facilities available for presenting such arts. For example, in the case of adult theaters, 68% feel that there are now enough facilities in their communities for presentations of serious plays, but only 51% of the same people feel that there are enough actual theater performances where they live. This means there is a gap of 17 points between the felt adequacy of theater facilities and the number of theater performances in those facilities. The same kind of analysis shows comparable gaps between the facilities for serious classical music concerts and actual performances available and between art museum facilities and the number of painting and sculpture exhibits.

Indeed, when the three art forms are combined, the aggregate gap is 12 points, compared with only a 1-point gap for sports. In 1980, a similar

analysis yielded a 6-point gap for sports -- not enough events to utilize the facilities -- and a 13-point gap for the arts.

Observation:

These data suggest that the United States has done a much better job of fulfilling the felt needs of its public in the sports area in the 1980's than in the arts area. In fact, this analysis also suggests that despite gains both in building adequate facilities for the arts and in the number of presentations made, the lag area has been on the presentation side. In other words, the arts have been hard-pressed to come up with the performances, exhibits, and showings that people would expect to be forthcoming when they see new facilities in their local area. And, as will be seen later in this report, a major cause for this arts fulfillment short-fall lies squarely at the doorstep of inadequate funding.

CHAPTER III: CHANGING PATTERNS OF CONSUMPTION FOR THE ARTS

During the five-year period from 1975 to 1980, attendance at most forms of arts presentations, performing and visual, rose sharply. Given the
T.9 more difficult times of raising money from both the public and the private sectors, some real doubts have been expressed over continuing the trend from the 1970's into the 1980's.

However, in the performing arts, attendance has continued to explode:

-- In the case of movie attendance, fully 78% of the adult public now report that in 1984 they attended a movie in a movie house, up from 75% in 1980 and 70% in 1975.

-- Sixty-seven percent report having attended a live performance of a play, musical comedy, pantomime, or other theater during 1984, up from 65% in 1980 and 53% in 1975.

-- Sixty percent say they attended a live performance by a popular singer, band, or rock group, up from 53% in 1980 and 46% in 1975.

-- Thirty-five percent of all adults nationwide attended a live performance of opera or the musical theater, up from 25% in 1980. No measure of such attendance was taken in 1975.

-- Thirty-four percent attended a live performance of ballet or modern dance, folk or ethnic dance in 1984, compared with 25% in 1980 and 23% in 1975.

-- Thirty-four percent report having attended a live performance of classical or symphonic music by orchestras, chamber groups, or soloists, up from 26% in 1980 and 25% in 1975.

Observation:

By any measure, the number of Americans exposed to serious live performances in the arts continues to rise apace. This must be taken as a sign that the cultural explosion of the 1970's continues well into the decade of the 1980's. As was seen earlier, however, this extended reach of the performing arts has been accomplished despite more difficulties in raising funds and even many more problems of producing enough live events to fill the facilities which now are available. But, by any standard, certainly the evidence just presented indicates that the arts in the United States now are a mass proposition involving literally tens of millions of individuals. For example, when the 1984 results are translated into numbers of people, 134 million adults attended the movies, 115 million went to the theater, 103 million attended live pop music concerts, and 58 million live dance performances. With the exception of the movies, all are live events, indicating a healthy appetite, indeed, for live performances in an era when the penetration of electronic media has reached new heights.

There is one exception to the unbroken upward movement in attendance at arts events:

-- Fifty-eight percent of the adult public, almost 100 million people, attended exhibits of paintings, drawings, and sculpture at art museums in 1984. However, this latest number is lower than the 60% who said the same in 1980, although it is slightly higher than the 56% who reported visiting an art museum in 1975. Statistically, taken over the nine-year period, it would appear that attendance at art museums has reached a plateau.

Before exploring some of the reasons for the growth in the performing arts area and the apparent leveling out of attendance at art museums, it is worth taking a closer look at just who does attend the various arts presentations:

T.10 -- The most widely attended form, the movies, more dramatically appeals to the young than to older people. For example, 96% of young people

18-29 years of age report having attended a movie, compared with 85% of those in the 30-49 age bracket, 63% of those between 50 and 64, and 52% of those 65 years of age and older. Comparably, by education, movie attendance rises from 71% among those with no more than a high school education to 90% among those with some college and 88% of those with college degrees. Significantly, however, over 90% of those who are classified as heavy attenders of every other art form also report they go to the movies.

-- Live theater has quite another pattern, and is most attended by those who live in the East, city and suburban dwellers, those in the 30-49 and 50-64 age groups, the better educated, and those in the higher income brackets, but also is attended by those who are heavy consumers of other art forms.

-- Live pop music concerts have an even greater skew toward the young, with 82% in the under-30 group reporting attending them, compared with 63% in the 30-49 age group, only 43% in the 50-64 group, and 32% of the elderly.

-- Live opera and musical theater draw more heavily from the East and West coasts, city and suburban people, those between 30 and 64, the better educated, women, and the higher income groups. These performances also draw higher proportions of those who are heavy attenders of other arts presentations, except pop music concerts.

-- Live dance performances do better on attendance in the North than in the South, in the cities, among the young, among the better educated and the higher income groups, among women and blacks, and among heavy attenders of other arts presentations.

-- Live classical music concerts also are attended more by residents of the East and West coasts, city dwellers, the 30-49 age group (although

appealing to all ages), the better educated, the higher income groups, and attenders of all arts presentations except pop music concerts, but are attended less by racial minorities..

-- Art museums draw their attenders more from the West and Midwest, from the cities and suburbs, from the young, and from the better educated and the higher income groups; they draw big majorities of heavy attenders of other arts presentations. Notably, art museums appear not to attract people who have not had a college education, or the less affluent. This suggests that art museums may have acquired something of a reputation for being havens of the more affluent and educated sectors than other arts disciplines, which have a broader appeal. Nonetheless, in attracting close to 6 in every 10 adults, art museums certainly must be classified as being in the mass appeal category.

Observation:

> Regardless of the respective pattern for each of the art forms, it is striking that there is enormous overlap in audiences among the various disciplines. This suggests, of course, that the more arts centers are planned and constructed which can provide facilities for multiple arts to be performed, the more likely the arts will attract rising audiences. Such facilities, of course, are expensive to come by, but there is little doubt that a person who is attracted to classical music in a given setting will find opera, dance, theater, and other live performances attractive in nearby facilities as part of a center.

If the overall attendance for all arts presentations except art museums is still continuing upward, the median average annual attendance shows signs of declining since 1980 for live theater, live popular music, live classical music, live opera and musical theater, and art museums. This does not mean that the number of people attending such presentations has leveled off. Instead, it means that the arts have attracted a larger base than ever before, but that the average attender comes out to such presentations less.

Observation:

Given the mass penetration of the arts, perhaps it was inevitable that median average annual attendance would begin to decline. One exception to this pattern is the movies, which continue to rise in both the total number who go to them in person and also the median number attended. But, generally, as the reach of the arts extends to the tens of millions, more and more relatively infrequent attenders will be attracted to them.

The Growing Role of Television and VCR's

Indeed, live attendance at arts presentations does not begin to report the total exposure of the American people to the arts. With each passing year, the number who view the arts on television apparently is rising. For the first time in 1984, both the number of people who view specific arts presentations on TV and the number of times a year they see them were measured.

T.11

In terms of actual percentages of the adult public who see various art forms live and on TV, it is striking that several of the disciplines attract a higher number of people in the aggregate to live performances than are exposed to them on the tube. For example, 67% go to live theater while no more than 53% see comparable performances on television. Compared with 57% who watch pop music concerts on TV, a slightly higher 60% attend them live. Compared with 21% who view opera or musical theater on television, a higher 35% go to such performances live. While 75% view movies on TV, a higher 78% see them at a theater. In the case of classical music, 34% attend live concerts, identical to the 34% who view them on TV. In the case of dance performance, however, more people in the aggregate are attracted to television showings than attend them live. While 34% attend such performances live, a greater 40% see them on television.

But, when it comes to the number of median performances viewed or attended, then the live arts presentations simply cannot keep up with television. For example, in the case of movies, the median annual attendance is 4.3 movies a year, compared with 13.6 for TV. Theater is 3. median performances live, but a higher 5.6 on TV. Pop music concerts tot[illegible] 3.0 as the media for live attendance, but a higher 7.2 on television. For opera and the musical theater, the median live attendance is 2.1 performances for those who go, but is a slightly higher 2.4 on television. For dance performances, the average attendance is 2.2 in person, but a higher 3.2 median on television. And in the case of classical music, the median number of performances is 2.5 for live concerts, compared with 3.2 for television.

Observation:

In the aggregate, of course, television, which can be tuned in merely by the flip of a switch, is bound to outstrip live performances in aggregate numbers who see performances. Nonetheless, it is a tribute to the vitality of the live performing arts that the total number who attend them in person is still rising smartly.

An important reason for the apparent growth of television exposure of the arts, of course, is the commensurate proliferation of cable TV. In this
T.12 study, fully 47% of the adult population report subscribing to cable television. Notably, heavy attenders of live performances in the arts also tend to be even more likely to subscribe to cable television. The arts, of course, can be shown more frequently, at better hours, and for longer periods on cable than on most VHF TV stations.

But yet another obviously growing phenomenon which is far more akin to a live performance is ownership of video casette recording equipment. A total of 17% of the homes in the country by 1984 owned a VCR. Among heavy

attenders of live presentations of the arts, the range of VCR ownership is from 21% to 28%.

Observation:

T.13 Given the massive numbers of people who now attend live presentations of the arts, the VCR opens up real prospects for vast expansion of the playing of performances or the showing of art exhibits. To be able to play such a presentation after seeing it live is an attractive prospect to many. The growth of video viewing of the arts is evidenced in this study, when a 71-29% majority of those who now are cable TV subscribers say they would certainly or probably view arts presentations if more were shown on cable or pay TV. It is not overstatement to say that arts presentations could drastically alter and change the nature and programming of network and other television in the next decade. The VCR holds out the promise of being a particularly central vehicle in such an expansion.

Two caveats, however, must be raised about this imminent explosion of arts presentations both on cable and on VCR's. In the case of the individual artist, unless provisions are made for proper compensation, such a growth could ironically end in fewer actual performances. And, if new generations were raised not to know what live performances can be like, but instead became accustomed to video tapes, then live art could end up threatened. The obvious answer is for a substantial portion of the revenues from VCR's to be dedicated to supporting an even greater growth of live arts presentations. In addition, live performances should be geared to the programming for cable and VHF TV, and VCR cassettes taken from as many live performances as possible.

Indeed, when the median average attendance in the arts, which shows a decline for all but the movies and dance from 1980, has added to it the 5.8 presentations that people watch on their VCR's, it makes all the difference. The average for all of the arts when VCR viewing is included has risen from
T.14 2.1 in 1975 to 2.8 in 1980 to a current 3.1 events. Without VCR showings, however, then the pattern shows a rise from 2.2 in 1975 to 2.8 in 1980, but then declines to 2.7 median average events attended in 1984. When film or

video tape performances are eliminated from consideration, then median attendance at arts presentations went from 2.0 in 1975 to 2.8 in 1980, but then down to 2.4 in 1984.

Among those who are heavy live attenders of arts presentations, not
T.15 only does ownership of VCR's tend to be higher than among the public as a whole, but the number of presentations viewed on their VCR's is substantially higher than the nationwide average of 5.8 events seen in a year.

One area where there is some sign of leveling out of participation is in the frequency of people buying tapes or records of classical music, which
T.23 appears to be holding at 1980 levels in 1984 but not increasing. Indeed, the number of people who say they listen to classical music on records, tapes, or
T.24 radio is slightly down from the 1980 high.

Observation:

> The implication of these results is that records, tapes, and radio listening to serious music may be having its potential audience cut into and even replaced by VCR's. Again, the arrangements for compensation of artists and orchestras must be transferred to tap the growth of VCR's. Otherwise, performing artists in music could find themselves being viewed and listened to more, but with their sources of income diminished.

Attitudinal Dimensions to Attendance

Despite the important actual changes in attendance and viewing of
T.25 arts presentations that have taken place since 1980, attitudes about attending live presentations have remained almost uniformly positive:

-- By 87-12%, an overwhelming majority give arts activities as high a priority in their community as parks and recreational activities.

-- By 69-30%, there is a strong endorsement for more live theater and concert events where people live.

-- By 62-36%, a big majority say they would attend concerts and live theater performances if they were offered in their community.

-- A 59-39% majority say they would attend art museums more frequently if more showings were offered in their home community.

By the same token, the two serious deterrents to increased attendance also have not diminished:

-- A 54-38% majority believe that the "cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance."

-- Fully 40% of the public believe that "the arts can only be enjoyed by a privileged few who have the financial means to attend arts events," although a higher 57% do not feel that way.

Observation:

> Although inflation had tempered a good deal by 1984, nonetheless the toll of years of rising prices clearly has left an indelible impression on potential audiences for live performances. Consciousness of the high threshold of the cost of admission still remains high. In turn, this suggests that special efforts to assist the elderly and the less privileged in being able to attend live presentations probably were never more important in the United States.

In the case of art museums, there are some signs of a moderate declin[illegible] the number of people who cite the difficulty of getting to the museum from their home, lack of parking space, reservations about the quality of the exhibits themselves, safety of the location of museums, hesitation to
T.26 visit the neighborhoods in which the museums are located, lack of information about what is being shown in museums, the expense of going to a museum, and the lack of sufficient museum exhibits where they live. These downward shifts are marginal, however, and all of the factors still remain deterrents to

museum attendance. Two criticisms that have not declined are the sense of not feeling comfortable going into a museum and the claim that "there is always pretty much the same thing shown, so there is no need to go very often."

Observation:

> Basically, art museum attendance appears to have leveled out, and the appeals and drawbacks of going to museums have remained much the same in the public's mind. By contrast, there are signs of much stimulating new activity and even new ways of viewing and attending live performances in other arts disciplines. In turn, this suggests the possibility that the innovations in art museum displays and showings have not kept pace with the other arts. However, to determine such a finding definitively would require a much more exhaustive examination of art museums than is possible in this study. However, the data certainly suggest that art museums may be entering a period where attendance will not grow unless major new efforts are made to attract attenders.

Despite problems such as now face museums and the potential threat of TV and VCR's to live performers, the American people remain solidly sold on
T.23 what the arts add to their communities and to themselves as individuals:

-- An almost unanimous 95-4% majority are convinced that "museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment."

-- A comparable 94-5% majority also subscribe to the view that "things like museums and theater and music performances make a community a better place to live in."

-- By 92-7%, another massive majority believe "some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend."

-- By 77-21%, a substantial majority go along with the claim that "most people enjoy attending arts events," up from 72-24% who felt that way in 1980 and from the 63-25% majority who held that view in 1975. Thus, the sense that Americans enjoy attending arts events is up 14 percentage points since nine years ago. By contrast, there has not been comparable growth in the number who say that most people enjoy attending sports events.

-- Finally, by 90-9%, a big majority believe that "to see something performed live on stage is more meaningful and exciting than watching it on TV," up from an 81-13% majority who felt that way in 1975.

Individual Participation in the Arts

In the 1980 study of Americans and the Arts, a veritable explosion was observed in participation in the arts in a wide assortment of activities.
T.29 In 1984, increases are still evident, although not of the same magnitude as in the previous five-year period:

-- The number of people who engage in photography, which jumped from 19% to 44% between 1975 and 1980, has risen to 47% in 1984.

-- The number of people who do needlework, weaving, and other handwork has gone up steadily from 39% in 1975 to 42% in 1980 to a current 44%.

-- The number who play a musical instrument, which rose sharply from 18% to 30% from 1975 to 1980, has now gone up marginally to 31%.

-- The number who paint and draw or engage in graphic arts has risen from 22% in 1975 to 28% in 1980 to a current 29%.

-- The number who write stories or poems, which rose from 13% to 22% in the previous five years, has now gone to 25% of the adult population.

-- The number who sing in a choir or another type of choral group went from 11% in 1975 to 21% in 1980 and now has gone up marginally to 22%.

-- The number who participate in the ballet or modern dance rose from 9% to 20% from 1975 to 1980, and now has gone to 21%.

But in two other areas, there are signs of a leveling out or even decline in participation:

-- The number who make pottery or ceramics, which rose from 8% to 18% over the previous five years, has now gone to 17%.

-- The number who make sculpture or work with clay, which doubled from 5% to 10% from 1975 to 1980, is now at the 9% level.

-- The number who engage in folk or ethnic dance, which rose from 5% in 1975 to 18% in 1980, is now down marginally to 17%.

Finally, there is one other area of steady growth:

-- The number who work with a local theater group has risen from 3% in 1975 to 5% in 1980 to a current 7%.

The differing patterns of participation are worth noting:

T.30 -- The greatest proportion of Americans who write stories or poems are found among young people, in the West, in the urban areas, among women, and among blacks and Hispanics.

-- The largest concentration of those who dance ballet or modern dance is found again in the cities, and among the young, women, blacks, and Hispanics.

-- By contrast, those involved with needlepoint, weaving, and other handwork are more likely to be found in rural areas, among older people, and among the less well educated, and are heavily concentrated among women.

-- Playing a musical instrument is more likely to occur among the young, in the Midwest, among college educated people, and among those who are heavy attenders of classical music.

-- Those who work in theater groups are more likely to be found in the West, among the young, among those with a college education, and among heavy attenders of the theater, dance, and opera and musical theater.

Observation:

> While the growth of participation in the arts has not been nearly as explosive as in the previous five-year period, nonetheless the thrust is still upward. Given the fact that nearly all of such participatory activity requires the outlay of an individual's own finances, it is significant that in a period marked by a deep recession, such arts participation has continued to grow.

In fact, there is ample evidence that the arts are given a high
T.31 priority in the community and are deeply appreciated as an integral and indispensable part of life in the United States during the last quarter of the twentieth century. For example, a 92-7% majority acknowlege that the arts are important to the "quality of life" in their own community. And, by 89-10%, another big majority believe the arts are important to the "business and economy" of their home community.

When asked how they would feel if there were no arts available in the
T.32 community in which they live, a 72-27% majority say they would miss the arts. Roughly 1 in 3 Americans report they would miss the arts "very much."

Finally, when asked, sizable majorities say what the arts mean to
T.33 them in their own lives:

-- By 75-22%, a big majority say the arts "just give me pure pleasure to experience or to participate in."

-- By 73-24%, another sizable majority feel the arts "give you an uplift from everyday experiences."

-- By 71-24%, a majority also feel that the arts "are a positive experience in a troubled world."

-- And by 65-30%, a majority believe the arts "allow you to find a source of creative expression and experience that is rare."

Observation:

All in all, the arts have become a more vital and more indispensable part of the lives of the American people. The past decade has witnessed a major growth in attendance and participation in the arts, but, perhaps most of all, the arts have deeply touched the lives of the people of this country. At a time when disenchantment with the leadership of most major institutions remains high, the fact that appreciation of and involvement in the arts continue to grow is a monumental tribute to the job that has been done by those in the arts. For they have had harder times finding the resources to meet the growing needs in the arts. Basically, they have done just that, albeit not without enormous sacrifice.

CHAPTER IV: THE CONTINUING CRISIS OF ARTS IN EDUCATION

Over the past four years, schools have felt the crunch of budget cutbacks in many areas. The arts have certainly been no exception.

Yet, support for inclusion of the arts in heavy measure into the lives of young schoolchildren remains high:

-- A substantial 91-7% majority of the entire adult population feel
T.34 it important that children who are in school "be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events." This division has not changed basically since 1975.

-- By 52-41%, a majority feel that schoolchildren in the area where they live do not "have enough opportunities to hear music and go to plays and
T.35 things like that," not a lot different from a comparable 56-39% majority who felt that way in 1980 and a 43-42% plurality who shared the same view in 1975. Young adults, women, minorities, and those who live in the South particularly feel that schoolchildren are being deprived of solid exposure to the arts in education.

-- When Americans are asked if specific arts courses should be
T.36 offered for credit in the curriculum of the schools today, the number who believe writing stories and poems should be included has risen from 79% to 83%; playing a musical instrument has gone up from 78% to 80%; the number who say drawing, painting, or sculpture should be included in the curriculum for credit has risen from 75% to 78%; and acting has risen marginally from 59% to 60%. Support for inclusion of some other specific arts activities has declined, but in no case by more than 7 points. The number who want needlepoint and weaving to be part of the accredited curriculum has declined

from 46% to 39%; making pottery, ceramics, and other crafts has gone down from 52% to 50%; ballet, modern dance, or movement, down from 55% to 53% who want it in the curriculum for credit; photography or filmmaking, down from 61% to 58%; art appreciation, down from 72% to 69%; voice or singing, down from 75% to 74%; and music appreciation, also down from 75% to 74%.

-- However, the number of people who believe that courses in the arts
T.37 such as these should be paid for out of the regular school budget has stayed at 74-21% in favor. In other words, by better than 3 to 1, Americans want and even insist that the arts be included in the education of young children today.

Observation:

By any measure, there is a powerful mandate from the American people not only to include the arts in the regular and ongoing curriculum of the public schools in this country, but also to keep funding for such arts education in the school budgets. This message is felt deeply, and any who ignore it are likely to hear from arts constituencies in growing numbers. The arts are viewed as a major and indispensable part of the education of young people in America. There is a mandate for those who would speak out to support the inclusion of the arts in the accredited part of the curriculum of education in the 1980's.

CHAPTER V: FINANCING THE ARTS

The popular notion about arts organizations is neither that they are heavily dependent on help from government nor that they are self-supporting.
T.39 Instead, the dominant view is that they rely in large part on private contributions. In the past four years, this perception has grown appreciably. For example, in 1980, in the case of theater groups, 42% of the public thought they depended on private contributions, compared with 34% who thought they were mainly self-sufficient from box office receipts and 5% who named government support. In 1984, a higher 49% say private contributions, while a lower 27% name self-support and 6% government help. The pattern is similar for all other arts institutions tested: dance troupes have gone from a perceived 38% private donor oriented and 34% self-sufficient in 1980 to 45% private contributions and only 30% self-supporting in 1984; opera companies from 39-31% private giving over self-supporting to 48-25%; symphony orchestras from 41-29% private donors over self-support to 47-24%; and art museums from 37% private gifts, 24% governmental help, and 13% self-support to 44% private contributions, 20% government, and 9% self-support.

In many ways, these estimates reflect the thrust of the federal government, which has emphasized the need for arts organizations to depend more on the private sector rather than to count on expansion of federal funding. However, studies conducted for the National Endowment for the Arts in the 1970's showed clearly that as much as 48% of all revenues for performing arts organizations were derived from box office receipts, while corporate giving, for example, was only a fraction of that amount.

Observation:

From the standpoint of raising money in the private sector, the public perception of a sharp growth in arts institutions' dependence on private giving may help raise the consciousness of individuals and corporations and foundations to give more money. By the same token, however, available data would indicate that the private sector is now receiving more credit for supporting the arts than if deserves. If such private donors were to conclude that there has been a sharp rise in private giving to the arts, then this in turn could lead to a sense of lessened urgency rather than heightened need to support the arts.

In fact, the number who thought that all sources should provide assistance to arts organizations such as museums, symphony orchestras, and dance, opera, or theater groups went up in 1984 over 1980:

-- In the case of the federal government, 55% say it should give to
T.40 these arts institutions, up from 50% who said the same in 1980. In the case of state govenment, the number suggesting state-level arts funding rose from 60% to 64% over the past four years. And at the municipal and county government level, the number who want to see arts funding from that source went up from 64% to 67%.

-- In the private sector, the number who would like to see individual contributions to arts institutions rose from 84% to 86%. The same kind of increase took place in the case of foundations, 81% wanting to see foundation funding, up from 79% in 1980. And, in the case of business and corporation giving, 77% think this source should fund the arts, up from 72% four years earlier.

Observation:

Two key conclusions emerge from these results. First, it is striking that across the board for every category there was an increase in public desire to see funds contributed to support the arts. This certainly can be taken as a sign that the American people are convinced both that the arts

are worthy of support and that they have had a severe crunch put upon them over the past four years.

The other striking finding is that there is no sign at all that the public thinks federal, state, or local funding of arts institutions should taper off or decline. To the contrary, some of the most substantial increases in desire for funding emerge in the governmental area.

The desire on the part of the public to see more government participation in arts funding is evident in yet another area: governmental
T.41 matching grants of $1 for every $3 that the private sector puts up. In 1980, a 59-36% majority favored such an incentive matching grant program. In 1984, this had risen to 62-33%.

Finally, people were asked about their own willingness to pay more in specific taxes per year in order to increase federal funding of the arts:

T.42 -- By 72-27%, a big majority are willing to pay $5 more in taxes themselves to help fund the arts, up from a 70-28% majority who felt that way in 1980 and sharply up from the 58-37% majority who shared that view in 1975.

-- By 66-32% a better than 2-to-1 majority are willing to pay $10 more in their own taxes each year to see federal funding of the arts increase, up from 65-33% in 1980 and 51-44% who felt that way in 1975.

-- By 61-38%, a sizable majority are willing to pay $15 more in taxes themselves to be earmarked for the arts, up from a comparable 59-39% majority in 1980 and a reversal of the 50-46% plurality who opposed such a tax hike to help the arts in 1975.

-- Finally, by 53-45%, a majority would be willing to pay $25 more in higher taxes themselves to fund the arts federally, up from a 51-45% majority who felt that way in 1980 and a reversal of a 53-41% majority who rejected such a notion in 1975.

Observation:

It is apparent from these results that the American people are more than willing to see their taxes increased by as much as $25 per capita to allow the federal government to increase its funding of arts institutions. Contrary to thinking in some high places in the federal establishment, there is literally no perceptible sentiment for either phasing out or cutting sharply federal support for the arts. The thrust of these findings is diametrically the opposite. Obviously, people feel strongly that the arts are a critical part of the quality of life in America and that the federal government should be an important source in funding the arts.

In the case of giving financial assistance to individual artists, again there are signs of increasing sentiment for both private and government help, although a majority still oppose government assistance to the individual artist. In the case of local government, a 55-40% majority oppose such government direct assistance to individual artists, but this is up from a comparable 59-37% majority four years ago. In the case of state government, a 57-39% majority oppose help to individual artists, but this is up some from the 59-37% majority who opposed such financial help in 1980. And in the case of federal help for individual artists, a 58-38% majority oppose it, but this is less than the 61-35% who felt that way four years ago.

T.43

In the case of businesses and corporations, a 63-31% majority think this source should back individual artists, up from a 57-37% majority who felt that way in 1980. Obviously, the American people think the private sector should take the lead in backing the individual artist.

Observation:

As with arts institutions, the thrust over the past three surveys has been for an increase in financial help to individual artists from both the private and the public sectors. The number favoring private help has risen from 49% to 57% to 63% over the past decade. In the case of

local government, the desire for assistance to the individual artist has gone up from 31% to 37% to 40% over the same period. In the case of state government, those favoring help for individual artists has risen from 31% to 37% to 39%. And at the federal level, the number wanting to see the individual artist helped financially has increased from 29% to 35% to 38% since 1975.

These results add up to a growing awareness that individual artists are critical to the growth of the arts and that special care and attention must be given to the development of individual artists as well as institutions.

In this year's study, for the first time probes were made about the patterns of individual giving to the arts. Here is what was found:

-- 27% of all adults in the country report having made a contribution

T.44 to the arts in the past year. This rises to 31% in the East and 30% in the West. Fully 49% of those who are college graduates have contributed, as have 40% of those earning $35,001-$50,000 in income and 54% of those in the $50,000-and-over bracket. Highly significant is the fact that 53% of heavy attenders of art museums, 64% of heavy attenders of classical music performances, 61% of opera and musical theater heavy attenders, 51% of heavy attenders of dance performances, and 50% of heavy attenders of the theater contributed individually. The only exception to this rule are the much smaller number -- 38% -- of pop music heavy attenders who contributed.

The median contribution given by individuals nationwide was $48.50 in the past year. Notably, this rises to $66.30 in the West, $67.30 among college graduates, $61.10 among those earning $25,001-$35,000, $64.70 among those earning $35,001-$50,000, and $76.60 among those in the $50,001-and-over bracket.

However among heavy attenders of all arts presentations, the amounts are very high, indeed. Art museums heavy attenders give a median of $85.30,

classical music buffs $87.60, popular music heavy attenders $66.20, dance attenders $97.00, opera and musical theater heavy attenders $97.70, and frequent theatergoers $74.30.

Observation:

Perhaps these results may not be unexpected, but it is significant that those people who attend arts presentations most often are not simply looking to government and the private sector to enhance their pleasure, but are highly generous in contributing over and above what they pay for the cost of admission to events. The message they are sending, and it is shared by majorities of the public as a whole, is that such individual giving cannot do the job alone, but needs help from all other sources, particularly corporate giving and government funding at the local, state, and federal levels.

When all of the public is asked about employer matching grants for individual employee contributions to the arts, a 67-26% majority support such
T.45 a practice. Such employer matching for educational contributions, of course, is now common in American business. Some companies have begun the practice of matching individual contributions to the arts.

Observation:

Clearly there is a powerful mandate for America's corporations to undertake and to broaden programs of matching contributions of individual employees to the arts. Once more, it is apparent that the American people are highly aware of the crunch on arts organizations financially and would welcome more funding from all sources. Significantly they not only do not exclude themselves in terms of paying higher taxes and making individual gifts, but they expect that organized society in both the public and the private sectors will step up to close the gaps and to meet the obviously growing demand.

When asked what they contribute to, individuals who have contributed
T.46 to the arts in the past year report this pattern: 25% gave to an art museum,

19% to a theater company, 12% to a symphony orchestra, 9% to a dance company, 7% to a united arts fund, 4% to an opera company, 3% to a children's theater, 3% to a choral group, and 2% to a handicraft organization. Another 35% gave to assorted other arts institutions.

APPENDIX A:
TABLES

Q.1a,1b

Table 1

WORK HOURS AND HOURS AVAILABLE FOR LEISURE PER WEEK

Q.: First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?

Q.: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Number of Hours
	#
Work	
1984	47.3
1980	46.9
1975	43.1
1973	40.6
Leisure	
1984	18.1
1980	19.2
1975	24.3
1973	26.2

Q.1a,1b

Table 2

WORK VS. LEISURE HOURS

Q.: First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?

Q.: And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth?

	Median Leisure Hours Available %	Median Work Hours %
Nationwide	**18.1**	**47.3**
Region		
East	17.5	47.1
Midwest	18.7	46.9
South	18.3	47.2
West	18.0	48.5
Size of Place		
Cities	18.1	46.8
Suburbs	18.5	47.7
Town/rural	17.7	47.1
Age		
18-29 years	19.1	47.5
30-49 years	16.0	50.4
50-64 years	17.4	46.9
65 and over	25.4	20.5
Education		
8th grade	13.7	41.7
High school graduate	18.1	44.7
Some college	18.4	47.3
College graduate	18.2	50.8
Sex		
Men	20.3	48.9
Women	15.6	44.9

(Continued)

Q.1a,1b

Table 2 (Continued)

WORK VS. LEISURE HOURS

	Median Leisure Hours Available %	Median Work Hours %
Race		
White	18.8	47.7
Black	12.2	43.2
Hispanic	18.0	43.5
Income		
$7,500 or less	17.5	39.3
$7,501-$15,000	17.8	42.9
$15,001-$25,000	18.0	47.3
$25,001-$35,000	16.9	49.4
$35,001-$50,000	20.0	48.7
$50,001 and over	18.5	50.5
Heavy Attenders of:		
Museums	18.3	50.1
Art museums	17.8	49.1
Classicial music performances	16.9	50.2
Popular music performances	18.5	47.5
Dance performances	18.6	47.6
Opera and musical theater performances	20.8	47.8
Theater performances	19.3	49.0
Subscribe to Cable TV	18.7	46.5
Own VCR	18.6	50.8

Q.2a

Table 3

WHETHER A PARTICULAR ARTS FACILITY IS EASILY ACCESSIBLE FROM HOME

Q.: Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

	1984			1980			1975		
	Is	Is Not	Not Sure	Is	Is Not	Not Sure	Is	Is Not	Not Sure
	%	%	%	%	%	%	%	%	%
Public library	93	6	1	92	7	1	92	7	1
Movie theater	87	12	1	85	15	*	84	14	2
Public tennis court or golf course	84	14	2	86	13	1	79	15	6
Stadium or arena where sports events take place	71	28	1	70	29	1	71	24	5
Park or botanical garden	70	29	1	66	33	1	72	24	4
Theater where plays or musicals are performed	68	30	2	66	33	1	58	34	8
Community, neighborhood, or recreational center where people can learn various arts and crafts	67	28	5	63	30	7	54	34	12
Museum with painting and sculpture or with scientific or historical exhibits	60	37	3	57	41	2	49	42	9
Concert hall where musical concerts or operas are performed	59	38	3	53	46	1	47	45	8

*Less than 0.5%.

Q.4a

Table 4

ADEQUACY OF FACILITIES FOR CREATIVE ACTIVITIES IN OWN COMMUNITY

Q.: As far as you personally are concerned, are there enough facilities for creative activities in your community -- things like local art and photography shows, street festivals, local music and drama groups, or craft groups -- that you can actively participate in, or not?

	Enough	Not Enough	Not Sure
	%	%	%
Nationwide (1984)	55	42	3
Race			
White	59	39	2
Black	37	59	4
Hispanic	37	60	3
Sex			
Men	57	40	3
Women	53	44	3
Nationwide			
1980	54	44	2
1975	52	39	9
1973	49	42	9

Q.3

Table 5

ADEQUACY OF CURRENT PRESENTATIONS OF VARIOUS ARTS WHERE PEOPLE LIVE

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	1984			1980			1975		
	Need More	Enough	Not Sure	Need More	Enough	Not Sure	Need More	Enough	Not Sure
	%	%	%	%	%	%	%	%	%
Children's theater performances	59	26	15	61	25	14	50	26	24
Outdoor arts festivals	49	45	6	51	43	6	47	36	17
Exhibitions of paintings or sculpture	47	47	6	50	44	6	42	40	18
Plays, musicals, pantomimes, and other adult theater performances	45	51	4	47	47	6	44	40	16
Ballet or modern dance performances	43	46	11	44	44	12	35	40	25
Classical music concerts or recitals	42	51	7	46	47	7	37	43	20
Folk or ethnic dance performances	41	45	14	45	43	12	37	39	24
Popular music performances, such as rock, country, and other popular music presentations	34	62	4	37	59	4	42	46	12
Sports events	28	70	2	33	64	3	34	58	8

Q.3

Table 6

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY
ANALYZED BY KEY GROUPS

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	Need More %	Enough %	Not Sure %
Children's Theater Performances			
Nationwide	59	26	15
Race			
White	56	27	17
Black	71	17	12
Hispanic	76	16	8
Sex			
Men	57	27	16
Women	60	25	15
Outdoor Arts Festivals			
Nationwide	49	45	6
Race			
White	45	49	6
Black	68	25	7
Hispanic	67	29	4
Sex			
Men	47	48	5
Women	50	43	7
Exhibitions of Paintings or Sculpture			
Nationwide	47	47	6
Race			
White	43	50	7
Black	60	33	7
Hispanic	72	27	1
Sex			
Men	43	52	5
Women	50	42	8

(Continued)

Q.3

Table 6 (Continued)

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY
ANALYZED BY KEY GROUPS

	Need More %	Enough %	Not Sure %
Plays, Musicals, Pantomimes, and Other Adult Theater Performances			
Nationwide	45	51	4
Race			
White	41	55	4
Black	63	31	6
Hispanic	66	31	3
Sex			
Men	41	55	4
Women	48	47	5
Ballet or Modern Dance Performances			
Nationwide	43	46	11
Race			
White	39	49	12
Black	60	30	10
Hispanic	65	26	9
Sex			
Men	37	50	13
Women	49	42	9
Classical Music Concerts or Recitals			
Nationwide	42	51	7
Race			
White	39	54	7
Black	56	37	7
Hispanic	57	39	4
Sex			
Men	42	53	5
Women	41	49	10

(Continued)

Q.3

Table 6 (Continued)

PERCEIVED ADEQUACY OF ARTS PRESENTATIONS IN OWN COMMUNITY
ANALYZED BY KEY GROUPS

	Need More %	Enough %	Not Sure %
Folk or Ethnic Dance Performances			
Nationwide	41	45	14
Race			
White	38	48	14
Black	53	33	14
Hispanic	69	28	3
Sex			
Men	37	50	13
Women	45	42	13
Popular Music Performances, (Rock, Country, Etc.)			
Nationwide	34	62	4
Race			
White	33	64	3
Black	39	55	6
Hispanic	50	49	1
Sex			
Men	35	62	3
Women	34	62	4

Q.4b

Table 7

WHETHER IT IS PERSONALLY IMPORTANT TO PEOPLE TO HAVE MORE CREATIVE ACTIVITIES IN THE COMMUNITY IN WHICH THEY COULD ACTIVELY PARTICIPATE

Base: Do not feel there are enough facilities for creative activities in their community

Q.: As far as you personally are concerned, how important is it for there to be more creative activities in your community that you could actively participate in -- things like local art and photography shows, street festivals, local music and drama groups, or crafts groups -- would you say that having more such things is very important to you, somewhat important, of minor importance, or not at all important?

	Very Important	Somewhat Important	Of Minor Importance	Not at All Important	Not Sure
	%	%	%	%	%
Nationwide	40	43	12	4	1
Sex					
Men	35	43	15	4	1
Women	43	43	9	4	1
Race					
White	36	46	13	4	1
Black	56	26	10	5	3
Hispanic	46	42	5	2	5

Q.2a,3

Table 8

GAPS BETWEEN ADEQUACY OF FACILITIES AND ADEQUACY OF NUMBER OF PRESENTATIONS OF THE ARTS AND SPORTS

Q.: Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

Q.: Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

	Facilities Adequate		Enough Presentations		Gap	
	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %
Sports	71	70	70	64	-1	-6
Adult theater	68	66	51	47	-17	-19
Classical music concerts	59	53	51	47	-8	-6
Museums/art exhibitions	60	57	47	44	-13	-13
Recap						
Sports	71	70	70	64	-1	-6
Arts	62	59	50	46	-12	-13
Difference in gap (arts vs. sports)					-11	-7

Q.7,8a,9a,10c,10e,11a,13a

Table 9

ATTENDANCE AT ARTS PRESENTATIONS IN PAST YEAR

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Do you ever go to any live performances of plays, musical comedies, pantomime, or other kinds of theater, or not?

Q.: Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Q.: What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. -- do you ever go to such classical music performances, or not?

Q.: What about live performances of opera or musical theater -- do you ever go to live opera or musical theater performances, or not?

Q.: And what about dance performances -- do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

	1984			1980			1975		
	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure	Go	Don't Go	Not Sure
	%	%	%	%	%	%	%	%	%
Movies	78	22	*	75	25	*	70	30	*
Live performances of plays, musical comedies, pantomime, other theater	67	32	1	65	34	1	53	46	1
Live popular music performances by popular singers, bands, rock groups	60	40	*	53	47	*	46	53	1
Visits to art museums that exhibit paintings, drawings, sculpture	58	42	*	60	40	*	56	43	1
Live performances of opera or musical theater	35	65	*	25	75	*	x	x	x
Live performances of ballet or modern dance, folk or ethnic dance	34	65	1	25	75	*	23	76	1
Live performances of classical or symphonic music by orchestras, chamber groups, soloists	34	66	*	26	74	*	25	74	1

*Less than 0.5%.
x = Not asked.

Q.7,8a,9a,10c,10e,11a,13a

Table 10

PATTERNS OF ATTENDANCE AT ARTS PRESENTATIONS

	1984 Attend						
	Movies	Theater	Popular Music Concerts	Art Museums	Live Opera/ Musical Theater	Dance Performances	Classical Music Concerts
	%	%	%	%	%	%	%
Nationwide	78	67	60	58	35	34	34
Region							
East	82	74	56	58	41	36	37
Midwest	81	68	59	60	34	35	34
South	74	62	64	53	31	31	31
West	76	69	59	65	37	40	37
Size of Place							
Cities	79	72	59	66	41	42	40
Suburbs	81	70	60	58	37	33	34
Town/rural	70	58	59	49	24	27	26
Age							
18-29 years	96	67	82	66	31	40	30
30-49 years	85	73	63	62	37	39	39
50-64 years	63	69	43	53	41	28	34
65 and over	52	59	32	46	30	24	34
Education							
8th grade	37	42	37	27	19	19	9
High school graduate	71	54	51	46	22	26	22
Some college	90	77	71	70	44	46	42
College graduate	88	88	67	78	55	46	57
Sex							
Men	79	71	63	60	33	30	36
Women	76	65	56	57	36	38	33
Race							
White	79	69	59	59	35	33	36
Black	72	63	59	50	34	46	30
Hispanic	81	61	65	64	32	32	25

(Continued)

Q.7,8a,9a,10c,10e,11a,13a

Table 10 (Continued)

PATTERNS OF ATTENDANCE AT ARTS PRESENTATIONS

	1984 Attend						
	Movies	Theater	Popular Music Concerts	Art Museums	Live Opera/ Musical Theater	Dance Performances	Classical Music Concerts
	%	%	%	%	%	%	%
Income							
$7,500 or less	59	47	50	43	22	29	23
$7,501-$15,000	76	60	55	53	25	29	28
$15,001-$25,000	78	65	60	58	24	33	29
$25,001-$35,000	83	76	64	62	43	39	36
$35,001-$50,000	87	80	67	67	47	39	47
$50,001 and over	88	88	67	76	58	46	51
Own VCR	89	78	70	69	44	41	40
Subscribe to Cable TV	82	72	65	62	36	39	37
Heavy Attenders of:							
Art museums	93	90	64	x	59	62	61
Classical music performances	93	93	59	93	71	67	x
Popular music performances	94	81	x	71	41	50	44
Dance performances	90	85	71	88	57	x	58
Opera and musical theater performances	92	94	64	88	x	60	82
Theater performances	93	x	70	82	64	55	62

x = Not asked.

Q.15a

Table 11

LIVE ATTENDANCE AT ARTS PRESENTATIONS COMPARED WITH VIEWING OF ARTS PRESENTATIONS ON TELEVISION

Q.: Now let me ask you about the arts on television. During the past three months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured?

	Live				On TV			
	Go	Don't Go	Not Sure	Median	View	Don't View	Not Sure	Median
	%	%	%	#	%	%	%	#
Movies	78	22	*	4.3	75	21	4	13.6
Theater	67	32	1	3.4	53	43	4	5.6
Popular music	60	40	*	3.0	57	41	2	7.2
Opera/musical theater	35	65	*	2.1	21	77	2	2.4
Dance (ballet, modern)	34	65	1	2.2	40	58	2	3.2
Classical music	34	66	*	2.5	34	64	2	3.2

*Less than 0.5%.

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Q.15b,15d

Table 12

PENETRATION OF CABLE TV AND VCR OWNERSHIP

Q.: Do you subscribe to cable television or pay TV, or not?

Q.: Do you own a video cassette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

	Subscribe to Cable TV %	Own VCR %
Nationwide	47	17
Region		
East	49	19
Midwest	43	10
South	51	17
West	44	23
Size of Place		
Cities	45	18
Suburbs	47	19
Town/rural	51	12
Age		
18-29 years	51	20
30-49 years	51	21
50-64 years	43	10
65 and over	40	9
Education		
8th grade	40	9
High school graduate	44	14
Some college	51	17
College graduate	52	25
Sex		
Men	51	21
Women	44	14
Race		
White	49	17
Black	32	16
Hispanic	45	17
Income		
$7,500 or less	34	6
$7,500-$15,000	38	8
$15,000-$25,000	44	15
$25,000-$35,000	53	14
$35,000-$50,000	62	27
$50,000 and over	60	41
Heavy Attenders of:		
Museums	53	25
Art museums	54	25
Classical music performances	54	22
Popular music performances	56	21
Dance performances	46	28
Opera and musical theater performances	50	26
Theater performances	51	24

Q.15c

Table 13

LIKELIHOOD OF VIEWING ARTS ON CABLE OR PAY TV IF MORE ARTS WERE OFFERED

Base: Those who subscribe to cable or pay TV

Q.: If more programs on the arts were on cable or pay TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

	Total Cable Subscribers (47%)
	%
Certainly view	17
Probably view	54
Probably not view	24
Certainly not view	5
Not sure	*

*Less than 0.5%.

Q.7,8b,9b,10d,10f,11b,13a,15e

Table 14

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES

Q.: Approximately how often did you go to the movies in the past twelve months?

Q.: Approximately how many times did you go to live theater performances in the past twelve months, not counting any performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live popular music performances in the past twelve months?

Q.: Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past twelve months, not counting performances given by your children in connection with school or classes?

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

Q.: Over the past twelve months, about how many top movies or cultural performances have you rented or bought to play on your VCR or machine that plays them on your TV set?

	1984 #	1980 #	1975 #
Movies	4.3	3.9	2.5
Theater	3.4	3.8	2.3
Popular music	3.0	3.3	2.1
Classical music	2.5	2.7	2.8
Opera/musical theater	2.0	2.4	x
Ballet, modern dance, folk/ethnic dance	2.2	2.2	1.8
Art museums	1.4	1.6	0.9
Average	2.7	2.8	2.2
VCR tapings of cultural events	5.8	x	x
Average with VCR	3.1	2.8	2.1
Average live, not film or video	2.4	2.7	2.0

x = Not asked.

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Q.7,8b,9b,10d,10f,11b,13a,13b,13c,15e

Table 15

MEDIAN ANNUAL ATTENDANCE AT ARTS PERFORMANCES ANALYZED BY KEY GROUPS

	Movies	Theater	Popular Music	Classical Music	Opera/ Musical Theater	Ballet, Modern Dance, Folk Ethnic	Art Museums	All Museums	VCR Tapings of Cultural Events
Nationwide	4.3	3.4	3.0	2.5	2.0	2.2	1.4	1.5	5.8
Region									
East	4.5	3.2	3.0	2.6	2.0	2.7	1.5	1.6	5.6
Midwest	4.2	3.2	3.1	2.1	1.9	1.9	1.4	1.4	5.7
South	4.0	3.5	3.2	2.7	2.0	2.2	1.2	1.4	3.9
West	5.0	3.9	2.8	2.4	1.9	2.1	1.8	1.7	8.4
Size of Place									
Cities	4.9	3.7	3.2	2.9	2.2	2.5	1.8	1.7	6.2
Suburbs	4.7	3.4	3.0	2.3	1.9	2.1	1.4	1.5	5.8
Town/rural	3.4	3.0	2.8	2.0	1.8	2.0	1.0	1.3	5.1
Age									
18-29 years	9.3	3.4	3.5	2.1	1.9	2.7	1.6	1.7	7.8
30-49 years	5.1	3.4	2.8	2.5	1.9	2.0	1.7	1.7	6.5
50-64 years	2.5	3.4	2.4	2.6	2.2	1.9	1.2	1.3	4.1
65 and over	1.3	3.5	2.7	2.7	2.2	1.9	0.9	1.0	1.0
Education									
8th grade	0.8	1.7	1.9	1.8	0.7	1.9	0.7	0.8	2.3
High school graduate	3.5	3.0	2.9	2.1	1.9	2.4	0.9	1.2	6.9
Some college	5.8	3.7	3.3	2.3	2.2	2.2	1.9	1.7	7.2
College graduate	6.2	3.9	3.1	3.0	2.0	2.0	2.6	2.0	3.6
Sex									
Men	5.3	3.4	3.2	2.3	1.9	2.1	1.5	1.7	5.4
Women	3.8	3.4	2.9	2.6	2.0	2.3	1.3	1.4	6.2
Race									
White	4.3	3.4	3.0	2.4	2.0	2.2	1.4	1.5	5.3
Black	4.3	3.5	3.5	3.0	2.0	2.6	1.0	1.5	6.9
Hispanic	4.9	3.6	3.2	2.0	2.0	2.4	1.9	1.7	7.6
Income									
$7,500 or less	2.4	3.1	2.9	2.2	2.1	2.4	0.9	1.0	0.7
$7,501-$15,000	3.7	3.3	3.0	2.3	2.1	2.7	1.2	1.4	2.2
$15,001-$25,000	4.0	3.1	3.0	2.5	1.7	1.9	1.4	1.4	6.4
$25,001-$35,000	5.2	3.4	3.1	2.4	1.8	1.9	1.6	1.6	5.7
$35,001-$50,000	6.2	3.8	3.0	2.8	2.1	2.2	1.8	1.7	6.3
$50,001 and over	6.6	4.1	3.4	2.5	2.0	2.3	2.5	2.0	9.5
Heavy Attenders of:									
Art museums	10.3	5.6	4.0	3.6	3.0	3.0	6.7	4.5	6.7
Classical music performances	7.7	8.0	3.7	6.5	3.8	3.3	3.9	3.0	5.5
Popular music performances	10.8	4.2	6.9	2.7	2.7	2.8	2.2	2.0	7.0
Dance performances	10.4	7.3	4.6	4.6	4.2	5.8	4.0	3.2	8.6
Opera and musical theater performances	7.0	9.5	4.8	5.7	5.5	4.7	4.9	3.3	6.4
Theater performances	8.6	6.9	3.6	3.5	3.0	3.0	3.1	2.4	7.8

Q.10f

Table 16

NUMBER OF TIMES ATTENDED LIVE OPERA OR MUSICAL THEATER
IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live performances of opera or musical theater in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %
None	72	74
Once	11	8
2-3 times	12	11
4-5 times	4	4
6-10 times	1	2
More than 10 times	*	1
Not sure	*	*
Median for those who attended at least once	2.0	2.4

*Less than 0.5%.

Q.13a

Table 17

ATTENDANCE AT ART MUSEUMS

Q.: How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past twelve months?

	1984 %	1980 %	1975 %	1973 %
None	42	40	56	50
Once	19	16	12	24
2-3 times	23	23	11	12
4-5 times	7	9	11	8
6-10 times	5	7	5	2
More than 10 times	3	5	4	2
Not sure	1	*	1	2
Median for those who attended at least once	1.4	1.6	0.9	1.0

*Less than 0.5%.

Q.11b

Table 18

NUMBER OF TIMES ATTENDED DANCE PERFORMANCES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %	1973 %
None	72	75	84	91
Once	9	7	6	4
2-3 times	12	10	6	3
4-5 times	4	4	2	1
6-10 times	2	2	1	*
More than 10 times	2	1	1	*
Not sure	1	*	*	1
Median for those who attended at least once	2.2	2.2	1.8	1.6

*Less than 0.5%.

Q.7

Table 19

NUMBER OF TIMES ATTENDED MOVIES IN PREVIOUS TWELVE MONTHS

Q.: Approximately how often did you go to the movies in the past twelve months?

	1984 %	1980 %	1975 %
None	22	25	30
Once	7	8	9
2-3 times	19	18	16
4-5 times	11	10	14
6-10 times	15	13	8
11-20 times	14	13	12
More than 20 times	12	13	11
Not sure	*	*	*
Median	4.3	3.9	2.5

*Less than 0.5%.

Q.8b

Table 20

NUMBER OF TIMES ATTENDED LIVE THEATER PERFORMANCE IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live theater performances in the past twelve months, not counting any performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %
None	40	41	59
Once	8	8	8
2-3 times	26	22	15
4-5 times	11	11	8
6-10 times	10	10	6
More than 10 times	5	7	4
Not sure	*	1	*
Median for those who attended at least once	3.4	3.8	2.3

*Less than 0.5%.

Q.9b

Table 21

NUMBER OF TIMES ATTENDED LIVE POPULAR MUSIC PERFORMANCES
IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live popular music performances in the past twelve months?

	1984 %	1980 %	1975 %
None	47	52	64
Once	10	9	9
2-3 times	23	20	14
4-5 times	8	8	5
6-10 times	7	7	4
More than 10 times	4	5	4
Not sure	1	*	*
Median for those who attended at least once	3.0	3.3	2.1

*Less than 0.5%.

Q.10d

Table 22

NUMBER OF TIMES ATTENDED LIVE CLASSICAL MUSIC PERFORMANCES
IN PREVIOUS TWELVE MONTHS

Q.: Approximately how many times did you go to live classical music performances in the past twelve months, not counting performances given by your children in connection with school or classes?

	1984 %	1980 %	1975 %
None	71	74	82
Once	9	6	5
2-3 times	11	12	6
4-5 times	4	3	3
6-10 times	3	4	2
More than 10 times	2	2	2
Not sure	*	*	*
Median for those who attended at least once	2.5	2.7	2.8

*Less than 0.5%.

Q.10a

Table 23

FREQUENCY OF BUYING RECORDS OR TAPES OF CLASSICAL MUSIC

Q.: How often would you estimate you buy records or tapes of classical music -- do you buy classical music records or tapes frequently, every once in a while, only occasionally, or almost never?

	1984 %	1980 %	1975 %
Frequently	6	7	6
Every once in a while	14	15	13
Only occasionally	23	23	18
Almost never	40	34	20
Never (vol.)	17	21	43
Not sure	*	*	*

*Less than 0.5%.

Q.10b

Table 24

FREQUENCY OF LISTENING TO CLASSICAL MUSIC ON RECORDS, TAPES, OR RADIO

Q.: And how often do you listen to classical music, either on records or tapes or on the radio -- do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

	1984 %	1980 %	1975 %
Frequently	22	24	20
Every once in a while	20	22	17
Only occasionally	29	25	19
Almost never	19	20	17
Never (vol.)	9	9	27
Not sure	1	*	*

*Less than 0.5%.

Q.5

Table 25

STATEMENTS ABOUT ATTENDANCE AT CULTURAL EVENTS

Q.: I would like to read you some statements people have made to us. For each statement, please tell me whether you tend to agree strongly with the statement, agree slightly, disagree slightly, or disagree strongly with the statement.

	1984			1980			1975		
	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %
Arts and cultural activities are as important for a community to have as parks and recreational activities	87	12	1	87	11	2	83	13	4
There ought to be more theater and concert events in this community to enable more local residents to attend such events	69	30	1	71	26	3	70	23	7
The cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance	64	33	3	63	35	2	60	34	6
If there were more theater and concert events in this community, I would attend more frequently	62	36	2	64	35	1	54	40	6
If there were more showings in art museums in this community, I would attend more frequently	59	39	2	62	37	1	x	x	x
The arts can only be enjoyed by a privileged few who have the financial means to attend arts events	40	57	3	39	59	2	46	48	6

x = Not asked.

Note: "Agree" = "agree strongly" plus "agree slightly."
"Disagree" = "disagree strongly" plus "disagree slightly."

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Q.13d

Table 26

REASONS WHY PEOPLE DO NOT GO TO MUSEUMS MORE OFTEN

Q.: I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all?

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
There are not enough museum exhibitions in this area	34	23	40	3	35	25	38	2	27	16	52	4
There is always pretty much the same thing shown, so there is no need to go very often	24	29	44	3	23	30	43	4	18	20	56	6
It is too difficult to get from here to museums	22	25	51	2	27	27	45	1	25	24	50	1
It is difficult to get information on what exhibitions and activities are going on in museums	17	29	52	2	19	31	49	1	11	19	66	4
It is so difficult to find a parking place	17	26	54	3	19	28	52	[illegible]	9	20	68	3
The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile	12	27	57	4	13	28	56	3	10	17	68	5
Exhibitions are usually presented in neighborhoods or areas I prefer not to visit	7	21	69	3	8	26	64	2	5	10	83	3
I don't really feel comfortable going to museums	5	20	74	1	5	21	73	1	3	8	87	2
It is too expensive to go to museums	7	21	70	2	10	24	64	2	x	x	x	x

x = Not asked.

Q.12

Table 27

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES
OF THINGS LIKE MUSIC, THEATER, AND DANCE

Q.: I would like to read you some reasons people have given us why they do not go out more often to performances of things like music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for not going out more often to live performances?

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
Ticket prices are too high	33	31	35	1	33	31	34	2	33	27	39	1
Not very many performances are given in this area	32	24	42	2	35	23	40	2	32	19	48	1
It is too difficult to get from here to places where performances are given	26	29	44	1	29	29	42	*	29	22	48	1
It is so difficult to find a parking place	24	28	46	2	25	29	45	1	16	23	58	3
Going out at night is a real worry	18	20	61	1	20	20	59	1	x	x	x	x
It is difficult to get information on what performances are being given	17	29	53	1	20	28	51	1	10	16	71	3
The costs of hiring a babysitter, eating out, etc. are more than I can afford	17	24	58	1	21	23	55	1	16	13	70	1
Tickets are usually too difficult to obtain	15	30	53	2	15	29	54	2	8	17	70	5

(Continued)

Q.12

Table 27 (Continued)

REASONS WHY PEOPLE DO NOT GO OUT MORE OFTEN TO PERFORMANCES OF THINGS LIKE MUSIC, THEATER, AND DANCE

	1984				1980				1975			
	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %	Major %	Minor %	Not a Reason %	Not Sure %
The quality of performances given in this area are not usually worth the time, trouble, or money	10	26	60	4	14	25	58	3	10	14	68	8
Performances are usually given in neighborhoods or areas I prefer not to visit	10	25	64	1	11	25	63	1	8	12	78	2
I feel out of place in the theaters and concert halls where performances are given	7	19	73	1	7	20	72	1	5	9	85	1

*Less than 0.5%.
x = Not asked.

Q.17

Table 28

ATTITUDES ABOUT THE ARTS

Q.: I would like to read you some other statements people have made to us. For each, would you please tell me whether you tend to agree strongly, agree slightly, disagree slightly, or disagree strongly.

	1984			1980			1975		
	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %	Agree %	Dis-agree %	Not Sure %
Museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment	95	4	1	95	4	1	93	3	4
Things like museums and theater and music performances make a community a better place to live in	94	5	1	95	4	1	91	5	4
Most people enjoy attending sports events	92	6	2	92	7	1	92	6	2
Some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend	92	7	1	92	7	1	86	8	6
To see something performed live on stage is more meaningful and exciting than watching it on TV	90	9	1	89	10	1	81	13	6
Most people enjoy attending arts events	77	21	2	72	24	4	63	25	12

Note: "Agree" = "agree strongly" plus "agree slightly."
"Disagree" = "disagree strongly" plus "disagree slightly."

Q.6

Table 29

PARTICIPATION IN THE ARTS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

	Personally Participate in:		
	1984 %	1980 %	1975 %
Engage in photography	47	44	19
Do needlepoint, weaving, or other handwork	44	42	39
Play a musical instrument	31	30	18
Paint, draw, or engage in graphic arts such as etching	29	28	22
Write stories or poems	25	22	13
Sing in a choir or other choral group	22	21	11
Dance ballet or modern dance	21	20	9
Dance folk or ethnic dance	17	18	5
Make pottery or ceramics	17	18	8
Make sculpture or work with clay	9	10	5
Work with a local theater group	7	5	3

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Q.6

Table 30

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

Q.: Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not.

		Region				Size of Place			Age				Education			
	Nation-wide	East	Mid-west	South	West	Cities	Suburbs	Town/ Rural	18-29 Years	30-49 Years	50-64 Years	65 and Over	8th Grade	High School	Some College	College Graduate
	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%
Engage in photography	47	46	47	43	54	46	48	45	51	53	44	30	17	37	55	64
Do needlepoint, weaving, or other handwork	44	46	45	43	40	41	43	48	42	46	41	47	44	46	43	39
Play a musical instrument	31	28	35	31	30	33	30	30	40	34	22	20	14	25	39	40
Paint, draw, or engage in graphic arts	29	28	28	27	33	29	30	26	39	32	16	19	15	25	38	28
Write stories or poems	25	24	23	25	29	31	25	18	35	28	16	13	17	18	33	33
Sing in a choir or other choral group	22	17	21	31	18	23	19	28	23	27	20	14	16	21	25	24
Dance ballet or modern dance	21	23	20	22	21	25	21	17	34	20	18	6	13	20	25	22
Dance folk or ethnic dance	17	19	15	16	15	20	16	15	19	17	21	9	15	15	18	22
Make pottery or ceramics	17	17	18	17	14	15	19	15	20	18	15	10	13	17	20	12
Make sculpture or work with clay	9	8	9	9	9	9	9	9	11	10	7	4	11	7	10	10
Work with a local theater group	7	7	6	7	10	8	8	6	10	8	4	5	7	4	9	12

(Continued)

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Q.6

Table 30 (Continued)

ARTS PARTICIPATION ANALYZED BY KEY GROUPS

	Nation-wide	Sex		Race			Heavy Attenders of:					
		Men	Women	White	Black	Hispanic	Art Museums	Classical Music Performances	Popular Music Performances	Dance Performances	Opera and Musical Theater Performances	Theater Performances
	%	%	%	%	%	%	%	%	%	%	%	%
Engage in photography	47	56	39	48	36	44	64	64	58	49	65	59
Do needlepoint, weaving, or other handwork	44	15	69	44	41	45	45	40	41	53	39	44
Play a musical instrument	31	32	30	33	23	23	39	52	42	49	43	39
Paint, draw, or engage in graphic arts	29	28	29	28	32	27	44	37	37	42	42	36
Write stories or poems	25	23	27	24	34	30	41	39	34	55	43	35
Sing in a choir or other choral group	22	19	25	19	47	30	28	32	27	34	29	26
Dance ballet or modern dance	21	18	24	20	33	25	26	26	34	48	26	27
Dance folk or ethnic dance	17	18	16	16	24	18	25	23	24	44	25	25
Make pottery or ceramics	17	9	23	16	20	20	19	12	24	21	18	18
Make sculpture or work with clay	9	9	9	9	8	13	15	10	14	16	15	10
Work with a local theater group	7	7	7	7	6	11	15	16	12	16	21	17

Q.2b,2c

Table 31

IMPORTANCE OF ARTS FACILITIES

Q.: Whether or not you are personally interested in having facilities like museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important?

Q.: How important do you think it is to the business and economy of the community to have facilities like museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important?

	To Quality of Life in the Community		To Business and Economy of the Community	
	1984	1980	1984	1980
	%	%	%	%
Very important	66	68	54	58
Somewhat important	26	24	35	28
Of minor importance	5	5	7	9
Not at all important	2	2	3	3
Not sure	1	1	1	2

Q.14b

Table 32

HOW FEEL IF NO ARTS WERE AVAILABLE IN HOME COMMUNITY

Q.: If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

	Nationwide %
Would miss very much	31
Miss only somewhat	41
Miss hardly at all	27
Not sure	1

Q.14a

Table 33

WHAT PEOPLE GET OUT OF THE ARTS

Q.: Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

	Do %	Don't %	Not Sure %
Just give you pure pleasure to experience or participate in	75	22	3
Give you an uplift from everyday experiences	73	24	3
Are a positive experience in a troubled world	71	24	5
Allow you to find a source of creative expression and experience that is rare	65	30	5

Q.16a

Table 34

IMPORTANCE OF EXPOSURE OF SCHOOL-AGE CHILDREN TO THEATER, MUSIC, DANCE, ETC.

Q.: Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events -- would you say it is very important, somewhat important, of minor importance, or not at all important?

	1984 %	1980 %	1975 %
Important	91	93	91
Not important	7	7	7
Not sure	2	*	2

*Less than 0.5%.

Note: "Important" = "very important" plus "somewhat important."
"Not important" = "of minor importance" plus "not at all important."

Q.16b

Table 35

ADEQUACY OF OPPORTUNITIES FOR SCHOOL-AGE CHILDREN IN HOME AREA TO HEAR MUSIC, GO TO PLAYS, ETC.

Q.: And from what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things like that, or not?

	Have Enough Opportunities			Not Enough Opportunities			Not Sure		
	1984	1980	1975	1984	1980	1975	1984	1980	1975
	%	%	%	%	%	%	%	%	%
Nationwide	41	39	42	52	56	43	7	5	15
Age									
18-29 years	35	30	x	61	66	x	4	4	x
30-49 years	37	39	x	59	56	x	4	5	x
50-64 years	46	44	x	43	49	x	11	7	x
65 and over	57	50	x	30	44	x	13	6	x
Sex									
Men	48	42	44	46	51	40	6	7	16
Women	36	36	40	56	59	46	8	5	14
Race									
White	43	39	43	50	56	42	7	5	15
Nonwhite	35	42	32	60	53	51	5	5	17
Region									
East	44	42	x	50	54	x	6	4	x
Midwest	46	40	x	48	55	x	6	5	x
South	38	32	x	55	63	x	7	5	x
West	37	44	x	52	46	x	11	10	x

x = Data not comparable.

Q.16c

Table 36

ATTITUDES TOWARD OFFERING CLASSES IN THE ARTS IN PUBLIC SCHOOLS:
TEACH FOR CREDIT; OFFER, BUT NOT FOR CREDIT; SHOULD NOT BE OFFERED AT ALL

Q.: Some people think that classes in the arts for children should be taught in public schools, just like math or science or English. Other people think that classes like those should be given, but only after school or as a noncredit activity; and still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should it be an after-school or noncredit course, or should it not be offered at all?

	Teach for Credit		Noncredit		Not at All		Not Sure	
	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %
Writing stories or poems	83	79	13	17	2	3	2	1
Playing a musical instrument	80	78	18	19	1	2	1	1
Drawing, painting, or sculpture	78	75	18	22	2	2	2	1
Voice or singing	74	75	23	22	2	2	1	1
Music appreciation	75	75	21	20	2	3	2	2
Art appreciation	69	72	26	23	3	3	2	2
Acting	60	59	33	32	5	7	2	2
Photography or filmmaking	58	61	35	31	6	6	1	2
Ballet, modern dance, or movement	53	55	39	34	5	9	3	2
Making pottery, ceramics, or other crafts	50	52	42	39	6	7	2	2
Weaving, needlepoint, or other handwork	39	46	51	46	8	7	2	1

Q.16d

Table 37

WHETHER ARTS COURSES IN PUBLIC SCHOOLS SHOULD BE
PAID FOR BY THE SCHOOL SYSTEM AS PART OF THE REGULAR SCHOOL BUDGET

Q.: Do you think that arts courses like the ones we have just discussed -- whether offered for credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget?

	1984 %	1980 %	1975 %
Paid for from regular school budget	74	75	79
Not paid from regular school budget	21	20	12
Should not be offered at all (vol.)	*	*	1
Not sure	5	5	8

*Less than 0.5%.

Q.16e

Table 38

EXTENT TO WHICH PEOPLE TOOK ARTS COURSES IN SCHOOL

Q.: When you were in school did you take any course like the ones we have just discussed, or not?

	1984 %	1980 %	1975 %
Did take arts courses	67	66	53
Did not take	32	34	46
Not sure	1	*	1

*Less than 0.5%.

Q.18

Table 39

WHETHER VARIOUS ARTS AND NONARTS ORGANIZATIONS ARE BELIEVED TO BE GENERALLY SELF-SUPPORTING OR DEPEND ON CONTRIBUTIONS AND SUPPORT

Q.: Now I'm going to read you some different places and organizations, and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely also on contributions from individuals and business or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually also have to depend on private contributions, or do they usually also have to depend on government support?

	Self-Supporting		Depend on Private Contributions		Depend on Government Support		All/Both (Vol.)		Not Sure	
	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %	1984 %	1980 %
Arts Organizations										
Ballet or modern dance troupes	30	34	45	38	5	6	10	11	10	11
Theater groups	27	34	49	42	6	5	10	10	8	9
Opera companies	25	31	48	39	4	6	10	10	13	14
Symphony orchestras	24	29	47	41	7	8	11	11	11	11
Art museums	9	13	44	37	20	24	16	15	11	11
Nonarts Organizations										
Hospitals	27	27	13	15	36	33	18	20	6	5
Public tennis courts and golf courses	27	24	20	17	40	45	7	7	6	6
Botanical gardens	14	18	31	28	28	27	12	11	15	16
Zoos	13	15	26	21	36	40	17	15	8	9
Science museums	9	11	24	22	41	44	17	13	9	10
Historical museums	8	10	26	23	42	44	15	14	9	9
Natural history museums	8	10	26	22	42	43	14	14	10	10
Public libraries	6	8	14	13	63	63	11	9	6	7

Q.19

Table 40

WHETHER GOVERNMENT, BUSINESS, FOUNDATIONS, OR INDIVIDUALS SHOULD PROVIDE ASSISTANCE TO ARTS ORGANIZATIONS

Q.: If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not?

	Should Provide		Should Not		Not Sure	
	1984	1980	1984	1980	1984	1980
	%	%	%	%	%	%
The federal government	55	50	40	46	5	4
State government	64	60	31	37	5	3
Municipal and county government	67	64	27	31	6	5
Business and corporations	77	72	18	22	5	6
Foundations	81	79	13	14	6	7
Individuals	86	84	10	12	4	4

Q.20e

Table 41

ATTITUDES TOWARD AN INCENTIVE PLAN TO STIMULATE PRIVATE GIVING TO THE ARTS, UNDER WHICH FOR EVERY $3 AN ARTS ORGANIZATION OR INSTITUTION RAISES FROM PRIVATE SOURCES, GOVERNMENT WOULD CONTRIBUTE $1

Q.: Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

	1984 %	1980 %
Favor	62	59
Oppose	33	36
Not sure	5	5

Q.21a,21b,21c,21d

Table 42

WILLINGNESS TO PAY EXTRA AMOUNTS IN TAXES IF MONEY WOULD BE USED TO SUPPORT ARTS AND CULTURAL ACTIVITIES AND FACILITIES

Q.: The federal government now pays out over $700 per capita for defense, $130 for education, and no more than 70 cents per capita for the arts. Would you be willing to pay $25 more in taxes per year if you knew that the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $15 -- would you be willing to pay $15 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $10 -- would you be willing to pay $10 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Q.: How about a rise of $5 -- would you be willing to pay $5 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

	1984 %	1980 %	1975 %
$25 More			
Willing	53	51	41
Not willing	45	45	53
Not sure	2	4	6
$15 More			
Willing	61	59	46
Not willing	38	39	50
Not sure	1	2	4
$10 More			
Willing	66	65	51
Not willing	32	33	44
Not sure	2	2	5
$5 More			
Willing	72	70	58
Not willing	26	28	37
Not sure	2	2	5

Q.20a,20b,20c,20d

Table 43

PEOPLE WHO BELIEVE INDIVIDUAL PROFESSIONAL ARTISTS SHOULD RECEIVE FINANCIAL ASSISTANCE FROM GOVERNMENTS OR BUSINESSES IF NEEDED TO CONTINUE ARTISTIC PROFESSIONS

Q.: Do you think that the federal government should help individual professional artists -- such as musicians, painters, dancers, actors, etc. -- if they need financial assistance to continue their artistic professions, or not?

Q.: And the state government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: What about the local municipal or county government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Q.: And businesses and corporations -- do you think businesses and corporations should provide financial assistance to individual professional artists if they need financial assistance to continue their artistic professions, or not?

	Should Help	Should Not Help	Not Sure
	%	%	%
Federal Government			
1984	38	58	4
1980	35	61	4
1975	29	58	13
State Government			
1984	39	57	4
1980	37	59	4
1975	31	56	13
Local Government			
1984	40	55	5
1980	37	59	4
1975	31	55	14
Business/Corporations			
1984	63	31	6
1980	57	37	6
1975	49	35	16

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Q.22a,22c

Table 44

PATTERN OF INDIVIDUAL CONTRIBUTIONS TO THE ARTS

Q.: In the past twelve months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Q.: About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past twelve months?

	Given %	Not Given %	Median Contribution Among Givers $
Nationwide	27	73	48.50
Region			
East	31	69	48.70
Midwest	24	76	43.90
South	22	78	45.50
West	30	70	66.30
Size of Place			
Cities	30	70	50.90
Suburbs	28	72	47.60
Town/rural	20	80	45.90
Age			
18-29 years	24	76	49.10
30-49 years	34	66	50.70
50-64 years	24	76	45.60
65 and over	18	82	45.30
Education			
8th grade	4	96	47.00
High school graduate	15	85	37.40
Some college	33	67	43.30
College graduate	49	51	67.30
Sex			
Men	27	73	52.60
Women	26	74	44.80
Race			
White	28	72	49.00
Black	19	81	30.90
Hispanic	24	76	64.60
Income			
$7,500 or less	13	87	27.50
$7,501-$15,000	20	80	30.30
$15,001-$25,000	20	80	35.30
$25,001-$35,000	32	68	61.10
$35,001-$50,000	40	60	64.70
$50,001 and over	54	46	76.60
Heavy Attenders of:			
Museums	55	45	74.20
Art museums	53	47	85.30
Classical music performances	64	36	87.60
Popular music performances	38	62	66.20
Dance performances	51	49	97.00
Opera and musical theater performances	61	39	97.70
Theater performances	50	50	74.30

BEST COPY AVAILABLE

Q.22d

Table 45

SUPPORT FOR MATCHING EMPLOYER CONTRIBUTIONS
TO EMPLOYEE GIFTS TO THE ARTS

Q.: Would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution, as is now done by many employers on contributions employees make to colleges and universities?

	Favor %	Oppose %	Not Sure %
Nationwide	67	26	7
Region			
East	73	21	6
Midwest	62	29	9
South	68	26	6
West	66	28	6
Size of Place			
Cities	70	24	6
Suburbs	67	27	6
Town/rural	65	27	8
Age			
18-29 years	72	25	3
30-49 years	72	24	4
50-64 years	61	29	10
65 and over	57	29	14
Education			
8th grade	38	33	29
High school graduate	64	29	7
Some college	71	25	4
College graduate	77	19	4
Sex			
Men	68	29	3
Women	67	24	9
Race			
White	66	28	6
Black	77	16	7
Hispanic	74	23	3
Income			
$7,500 or less	63	28	9
$7,501-$15,000	68	23	9
$15,001-$25,000	68	29	3
$25,001-$35,000	71	24	5
$35,001-$50,000	75	21	4
$50,000 and over	68	28	4
Heavy Attenders of:			
Museums	72	21	7
Art museums	78	16	6
Classical music performances	80	14	6
Popular music performances	75	22	3
Dance performances	79	15	6
Opera and musical theater performances	66	26	8
Theater performances	72	23	5

Q.22b

Table 46

TYPES OF ARTS ORGANIZATIONS AND ARTS FUNDS CONTRIBUTED TO

Base: Those who have contributed to the arts in the past year

Q.: What kinds of arts organizations or arts funds have you contributed to? Any others?

	Total Contributed to Arts (27%) %
An art museum	25
A theater company	19
A symphony orchestra	12
A dance company	9
A united arts fund	7
An opera company	4
A children's theater company	3
A choral group	3
A handicraft organization	2
Other	35
Not sure	9

Note: Adds to more than 100% because some people gave to more than one arts organization or fund.

APPENDIX B:
SURVEY METHOD

This fourth Americans and the Arts survey was conducted by telephone among a nationwide cross section of 1,504 adults aged 18 and over from March 5 through March 25, 1984.

The national sample was drawn to reflect, within 1%, the actual proportions of those living in the country in different regions and metropolitan (and nonmetropolitan) areas. Multistage unclustered sampling was used to select states (not including Alaska and Hawaii), then counties, and then minor civil divisions with probability proportional to census estimates of their respective adult populations.

For each of these Primary Sampling Units telephone exchanges and the next two digits in the telephone numbers were chosen on a random basis. Interviewers then added two randomly generated digits to complete a seven-digit number. This process guaranteed the inclusion in the sample of individuals who had unlisted numbers as well as those whose telephones were not yet listed.

For the purposes of analysis the data have been tabulated by key demographic subgroupings of the national population and by the size of place and geographic region in which respondents live. The regions used are:

East: Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, Vermont, Maryland, New Jersey, New York, Pennsylvania, Washington, D.C., West Virginia, Delaware

Midwest: Illinois, Indiana, Michigan, Ohio, Wisconsin, Iowa, Kansas, Minnesota, Missouri, Nebraska, North Dakota, South Dakota

South: Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, Arkansas, Louisiana, Oklahoma, Texas

West: Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Utah, Wyoming, California, Oregon, Washington

Weighting, as is usual in the processing of data, was carried out in a two-stage procedure. First, weighting was carried out on the age, sex, and race figures in order to bring them into line with their actual proportions in the population. Then the sample was weighted on the basis of the latest data about U.S. household income distribution. This was done to allow for proper inclusion of low-income households, which may be underrepresented in telephone surveys.

The following table indicates the number of interviews conducted within each subgrouping and the weighted percentages of the total:

	Number of Interviews	Weighted % of Total
Nationwide	1504	100
Region		
East	382	25
Midwest	390	26
South	450	30
West	282	19
Size of Place		
Cities	468	32
Suburbs	663	44
Town/rural	373	24
Age		
18-29 years	442	30
30-49 years	626	32
50-64 years	270	21
65 and over	160	16
Education		
8th grade	49	4
High school graduate	676	47
Some college	392	25
College graduate	381	23
Sex		
Men	718	46
Women	786	54
Race		
White	1309	84
Black	124	10
Hispanic	71	6
Income		
$7,500 or less	135	13
$7,501-$15,000	216	18
$15,001-$25,000	349	19
$25,001-$35,000	297	16
$35,001-$50,000	210	14
$50,001 and over	166	10

Note: Subgroups do not always add to 100% because some responses were refused.

APPENDIX C:
THE QUESTIONNAIRE

LOUIS HARRIS AND ASSOCIATES, INC.
630 Fifth Avenue
New York, New York 10111

Study No. 831011

March 1984

FOR OFFICE USE ONLY:

Questionnaire No.: _____
5-6-7-8

Sample Point No. | | | | | | | |
10-11-12-13-14-15-16

Interviewer's Name (PLEASE PRINT): _____ Date: _____

Telephone No.: _____ (17-26)

Hello, I'm _____from Louis Harris and Associates, the national research firm in New York. We are conducting a survey and would like to ask you a few questions, if you don't mind.

Are you 18 years of age or older? (IF NO, ASK IF ANYONE IN HOUSEHOLD IS 18 YEARS OLD OR OLDER AND ASK TO SPEAK WITH THAT PERSON. IF NO ONE IN HOUSEHOLD IS 18 OR OLDER, NOT ELIGIBLE)

Yes..... ____ (CONTINUE WITH QUESTIONNAIRE)
No..... ____ (NONELIGIBLE)
Refused.. ____ (REFUSAL)

FROM OBSERVATION: Sex

Male....(27(____ -1
Female..... ____ -2

1a. First, we would like to know approximately how many hours a week you spend at your job or occupation, and that includes keeping house or going to school as well as work for pay or profit. How many hours would you estimate you spend at work, housekeeping, or studies, including any travel time to and from the job or school?
[DO NOT READ LIST -- RECORD BELOW]

1b. And about how many hours each week do you estimate you have available to relax, watch TV, take part in sports or hobbies, go swimming or skiing, go to the movies, theater, concerts, or other forms of entertainment, get together with friends, and so forth? [DO NOT READ LIST -- RECORD BELOW]

	Q.1a Work	Q.1b Leisure
10 hours or less	(28(-1	(30(-1
11-15 hours	-2	-2
16-20 hours	-3	-3
21-25 hours	-4	-4
26-30 hours	-5	-5
31-35 hours	-6	-6
36-40 hours	-7	-7
41-45 hours	-8	-8
46-50 hours	-9	-9
More than 50 hours	-0	-0
It varies (vol.)	-x	-x
Don't work (vol.)	-y	-y
No leisure time (vol.)	(29(-1	(31(-1
Not sure	-2	-2

2a. Is there a (READ EACH ITEM) that is easily accessible from your home, or not?

[ROTATE -- START AT "X"]		Is	Is Not	Not Sure
( ) 1.	Stadium or arena where sports events take place	(32(-1	-2	-3
( ) 2.	Theater where plays or musicals are performed	(33(-1	-2	-3
( ) 3.	Park or botanical garden	(34(-1	-2	-3
( ) 4.	Community, neighborhood, or recreational center where people can learn various arts and crafts	(35(-1	-2	-3
( ) 5.	Public library	(36(-1	-2	-3
( ) 6.	Concert hall where musical concerts or operas are performed	(37(-1	-2	-3
( ) 7.	Movie theater	(38(-1	-2	-3
( ) 8.	Museum with painting and sculpture or with scientific or historical exhibits	(39(-1	-2	-3
( ) 9.	Public tennis court or golf course	(40(-1	-2	-3

2b. Whether or not you are personally interested in having facilities like museums, theaters, and concert halls in the community, how important do you think it is to the quality of life in the community to have such things available -- very important, somewhat important, of minor importance, or not at all important? [RECORD BELOW]

2c. How important do you think it is to the business and economy of the community to have facilities like museums, theaters, and concert halls available -- very important, somewhat important, of minor importance, or not at all important? [RECORD BELOW]

	Q.2b Importance to Quality of Life in the Community	Q.2c Importance to Business and Economy
Very important	(41(-1	(42(-1
Somewhat important	-2	-2
Of minor importance	-3	-3
Not at all important	-4	-4
Not sure	-5	-5

3. Do you feel there should be more (READ EACH ITEM) presented in this area, or do you think enough are already being given?

[ROTATE -- START AT "X"]		Should Be More	Enough Being Given	Not Sure
( ) 1.	Sports events	(43(___ -1	___ -2	___ -3
( ) 2.	Children's theater performances	(44(___ -1	___ -2	___ -3
( ) 3.	Plays, musicals, pantomimes, and other adult theater performances	(45(___ -1	___ -2	___ -3
( ) 4.	Ballet or modern dance performances	(46(___ -1	___ -2	___ -3
( ) 5.	Folk or ethnic dance performances	(47(___ -1	___ -2	___ -3
( ) 6.	Classical music concerts or recitals	(48(___ -1	___ -2	___ -3
( ) 7.	Popular music performances such as rock, country, and other popular music presentations	(49(___ -1	___ -2	___ -3
( ) 8.	Outdoor arts festivals	(50(___ -1	___ -2	___ -3
( ) 9.	Exhibitions of paintings or sculpture	(51(___ -1	___ -2	___ -3

4a. As far as you personally are concerned, are there enough facilities for creative activities in your community -- things like local art and photography shows, street festivals, local music and drama groups, or craft groups -- that you can actively participate in, or not?

Enough...(52(___ -1 (SKIP TO Q.5)

Not enough... ___ -2
Not sure..... ___ -3 } (ASK Q.4b)

4b. As far as you personally are concerned, how important is it for there to be more creative activities in your community that you could actively participate in -- things like local art and photography shows, street festivals, local music and drama groups, or crafts groups -- would you say that having more such things is very important to you, somewhat important, of minor importance, or not at all important?

Very important....(53(___ -1
Somewhat important.... ___ -2
Of minor importance... ___ -3
Not at all important.. ___ -4
Not sure..... ___ -5

[ASK EVERYONE]

5. I would like to read you some statements people have made to us. For each statement, please tell me whether you tend to agree strongly with the statement, agree slightly, disagree slightly, or disagree strongly with the statement.

[READ EACH STATEMENT]

[ROTATE -- START AT "X"]	Agree Strongly	Agree Slightly	Disagree Slightly	Disagree Strongly	Not Sure
( ) a. The cost of going to theaters or concert halls is the main reason most people don't go more often to performances of plays, music, or dance.....(54(	___-1	___-2	___-3	___-4	___-5
( ) b. Arts and cultural activities are as important for a community to have as parks and recreational activities.....(55(	___-1	___-2	___-3	___-4	___-5
( ) c. The arts can only be enjoyed by a privileged few who have the financial means to attend arts events.....(56(	___-1	___-2	___-3	___-4	___-5
( ) d. There ought to be more theater and concert events in this community to enable more local residents to attend such events.(57(	___-1	___-2	___-3	___-4	___-5
( ) e. If there were more theater and concert events in this community, I would attend more frequently..(58(	___-1	___-2	___-3	___-4	___-5
( ) f. If there were more showings in art museums in this community, I would attend more frequently....(59(	___-1	___-2	___-3	___-4	___-5

6. Let me read you some activities that some people do at least every once in a while. Please tell me whether you yourself do each of these activities at least every once in a while, or not. [READ EACH ITEM]

[ROTATE -- START AT "X"]	Do	Don't Do	Not Sure
( ) 1. Paint, draw, or engage in graphic arts such as etching.....(60(	___-1	___-2	___-3
( ) 2. Make pottery or ceramics.....(61(	___-1	___-2	___-3
( ) 3. Sing in a choir or other choral group.....(62(	___-1	___-2	___-3
( ) 4. Do needlepoint, weaving, or other handwork...(63(	___-1	___-2	___-3
( ) 5. Make sculpture or work with clay.....(64(	___-1	___-2	___-3
( ) 6. Write stories or poems.....(65(	___-1	___-2	___-3
( ) 7. Play a musical instrument.....(66(	___-1	___-2	___-3
( ) 8. Work with a local theater group.....(67(	___-1	___-2	___-3
( ) 9. Engage in photography.....(68(	___-1	___-2	___-3
( ) 10. Dance ballet or modern dance.....(69(	___-1	___-2	___-3
( ) 11. Dance folk or ethnic dance.....(70(	___-1	___-2	___-3

7. Approximately how often did you go to the movies in the past 12 months? |DO NOT READ LIST|

None..... (71(___-1
Once..... ..... ___-2
2-3 times..... ___-3
4-5 times..... ___-4
6-10 times..... ___-5
11-20 times..... ___-6
More than 20 times.. ___-7
Not sure..... ___-8

8a. Do you ever go to any live performances of plays, musical comedies, pantomime, or other kinds of theater, or not?

Do go....(72(___-1 (ASK Q.8b)

Never go..... ___-2 } (SKIP TO Q.9a)
Not sure..... ___-3 }

8b. Approximately how many times did you go to live theater performances in the past 12 months, not counting any performances given by your children in connection with school or classes? |DO NOT READ LIST|

None.....(73(___-1
Once..... ___-2
2-3 times..... ___-3
4-5 times..... ___-4
6-10 times..... ___-5
11-20 times..... ___-6
More than 20 times.. ___-7
Not sure..... ___-8

|ASK EVERYONE|
9a. Do you ever go to live popular music performances by popular singers, bands, rock groups, and the like, or not?

Do go...(74(___-1 (ASK Q.9b)

Never go.... ___-2 } (SKIP TO Q.10a)
Not sure.... ___-3 }

9b. Approximately how many times did you go to live popular music performances in the past 12 months? |DO NOT READ LIST|

None.....(75(___-1
Once..... ___-2
2-3 times..... ___-3
4-5 times..... ___-4
6-10 times..... ___-5
11-20 times..... ___-6
More than 20 times.. ___-7
Not sure..... ___-8

[ASK EVERYONE]

10a. How often would you estimate you buy records or tapes of classical music -- do you buy classical music records or tapes frequently, every once in a while, only occasionally, or almost never?

Frequently.....(76(____-1
Every once in a while.....____-2
Only occasionally.....____-3
Almost never.....____-4
Never (vol.).....____-5
Not sure.....____-6

10b. And how often do you listen to classical music, either on records or tapes or on the radio -- do you listen to classical music frequently, every once in a while, only occasionally, or almost never?

Frequently.....(77(____-1
Every once in a while.....____-2
Only occasionally.....____-3
Almost never.....____-4
Never (vol.).....____-5
Not sure.....____-6

10c. What about live performances of classical or symphonic music by orchestras, chamber groups, soloists, etc. -- do you ever go to such classical music performances, or not?

Do go.....(78(____-1 (ASK Q.10d)

Never go.....____-2 } (SKIP TO Q.10e)
Not sure.....____-3 }

10d. Approximately how many times did you go to live classical music performances in the past 12 months, not counting performances given by your children in connection with school or classes? [DO NOT READ LIST]

None.....(79(____-1
Once.....____-2
2-3 times.....____-3
4-5 times.....____-4
6-10 times.....____-5
11-20 times.....____-6
More than 20 times..____-7
Not sure.....____-8

[80Z]

|ASK EVERYONE|
10e. What about live performances of opera or musical theater -- do you ever go to live opera or musical theater performances, or not?

Do go.....(10(____-1 (ASK Q.10f)

Never go.....____-2 } (SKIP TO Q.11a)
Not sure.....____-3 }

10f. Approximately how many times did you go to live performances of opera or musical theater in the past 12 months, not counting performances given by your children in connection with school or classes? |DO NOT READ LIST|

None.....(11(____-1
Once.....____-2
2-3 times.....____-3
4-5 times.....____-4
6-10 times.....____-5
11-20 times.....____-6
More than 20 times..____-7
Not sure.....____-8

|ASK EVERYONE|
11a. And what about dance performances -- do you ever go to live performances of ballet or modern dance, or folk or ethnic dance, or not?

Do go.....(12(____-1 (ASK Q.11b)

Never go.....____-2 } (SKIP TO Q.12)
Not sure.....____-3 }

11b. Approximately how many times did you go to live performances of ballet or modern dance, or folk or ethnic dance, in the past 12 months, not counting performances given by your children in connection with school or classes?
|DO NOT READ LIST|

None.....(13(____-1
Once.....____-2
2-3 times.....____-3
4-5 times.....____-4
6-10 times.....____-5
11-20 times.....____-6
More than 20 times..____-7
Not sure.....____-8

[ASK EVERYONE]

12. I would like to read you some reasons people have given us why they do not go out more often to performances of things like music, theater, and dance. For each, would you tell me whether it is a major reason you don't go out more often to live performances, is it a minor reason, or is it not a reason at all for not going out more often to live performances? [READ EACH ITEM]

[ROTATE -- START AT "X"]	Major Reason	Minor Reason	Not a Reason at All	Not Sure
( ) 1. Ticket prices are too high.....(14(	-1	-2	-3	-4
( ) 2. It is too difficult to get from here to places where performances are given.....(15(	-1	-2	-3	-4
( ) 3. It is so difficult to find a parking place.....(16(	-1	-2	-3	-4
( ) 4. The costs of hiring a babysitter, eating out, etc., are more than I can afford...(17(	-1	-2	-3	-4
( ) 5. Performances are usually given in neighborhoods or areas I prefer not to visit.(18(	-1	-2	-3	-4
( ) 6. The quality of performances given in this area are not usually worth the time, trouble, or money.....(19(	-1	-2	-3	-4
( ) 7. Tickets are usually too difficult to obtain.....(20(	-1	-2	-3	-4
( ) 8. Not very many performances are given in this area.....(21(	-1	-2	-3	-4
( ) 9. It is difficult to get information on what performances are being given.....(22(	-1	-2	-3	-4
( ) 10. I feel out of place in the theaters and concert halls where performances are given.....(23(	-1	-2	-3	-4
( ) 11. Going out at night is a real worry.....(24(	-1	-2	-3	-4

13a. How many times, if any, did you visit art museums that exhibit paintings, drawings, sculpture, etc., during the past 12 months? [DO NOT READ LIST]

None.....(25(-1
Once..... -2
2-3 times..... -3
4-5 times..... -4
6-10 times..... -5
11-20 times..... -6
More than 20 times.. -7
Not sure..... -8

13b. And how many times did you visit science or natural history museums during the past 12 months? [DO NOT READ LIST]

None.....(26(-1
Once..... -2
2-3 times..... -3
4-5 times..... -4
6-10 times..... -5
11-20 times..... -6
More than 20 times.. -7
Not sure..... -8

13c. And how about history museums which preserve objects from the past -- including historic buildings or sites -- how many times did you visit history museums in the past 12 months? [DO NOT READ LIST]

None.....(27(-1
Once..... -2
2-3 times..... -3
4-5 times..... -4
6-10 times..... -5
11-20 times..... -6
More than 20 times.. -7
Not sure..... -8

13d. I would like to read you some reasons people have given us why they do not go to museums more often. For each, would you tell me whether it is a major reason why you do not go to museums more often, a minor reason, or not a reason at all? [READ EACH ITEM]

[ROTATE -- START AT "X"]	Major Reason	Minor Reason	Not a Reason at All	Not Sure
( ) 1. It is too difficult to get from here to museums.....(28(	-1	-2	-3	-4
( ) 2. It is so difficult to find a parking place.(29(	-1	-2	-3	-4
( ) 3. The quality of exhibitions at museums in this area is not good enough to make going to them worthwhile.....(30(	-1	-2	-3	-4
( ) 4. There is always pretty much the same thing shown, so there is no need to go very often(31(	-1	-2	-3	-4
( ) 5. Exhibitions are usually presented in neighborhoods or areas I prefer not to visit....(32(	-1	-2	-3	-4
( ) 6. It is difficult to get information on what exhibitions and activities are going on in museums.....(33(	-1	-2	-3	-4
( ) 7. I don't really feel comfortable going to museums.....(34(	-1	-2	-3	-4
( ) 8. It is too expensive to go to museums.....(35(	-1	-2	-3	-4
( ) 9. There are not enough museum exhibitions in this area.....(36(	-1	-2	-3	-4

14a. Different people get different things out of the arts. As far as you are concerned, do you ever find the arts (READ EACH ITEM), or not?

[ROTATE -- START AT "X"]	Arts Do	Arts Don't	Not Sure
( ) 1. Give you an uplift from everyday experiences.....(37(	-1	-2	-3
( ) 2. Are a positive experience in a troubled world....(38(	-1	-2	-3
( ) 3. Allow you to find a source of creative expression and experience that is rare.....(39(	-1	-2	-3
( ) 4. Just give you pure pleasure to experience or participate in.....(40(	-1	-2	-3

14b. If there were no arts available here in this community, would you personally miss them very much, only somewhat, or hardly at all?

Very much.....(41(____-1
Only somewhat.....____-2
Hardly at all.....____-3
Not sure.....____-4

15a. Now let me ask you about the arts on television. During the past 3 months, about how many programs have you watched on TV in which (READ EACH ITEM) (has/have) been featured? [DO NOT READ NUMBER OF TIMES CATEGORIES]

[ROTATE -- START AT "X"]	None	One	2-3 Programs	4-5 Programs	6-10 Programs	11-20 Programs	More Than 20 Programs	Not Sure
( ) 1. Ballet or modern dance.....(42(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 2. A symphony orchestra concert(43(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 3. An opera.....(44(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 4. A musical comedy.(45(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 5. A play, such as you would see in a theater.....(46(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 6. A concert by an opera star.....(47(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 7. A music concert by a leading pop or rock music group.....(48(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8
( ) 8. Top movies, such as those that might be nominated for an Academy Award.....(49(	____-1	____-2	____-3	____-4	____-5	____-6	____-7	____-8

15b. Do you subscribe to cable television or pay TV, or not?

Subscribe.....(50(____-1 (ASK Q.15c)

Do not subscribe.....____-2 } (SKIP TO Q.15d)
Not sure.....____-3 }

15c. If more programs on the arts were on cable or pay TV, would you certainly view such arts programs, probably view them, probably not view them, or certainly not view them?

Certainly view.....(51(____-1
Probably view.....____-2
Probably not view.....____-3
Certainly not view.....____-4
Not sure.....____-5

[ASK EVERYONE]

15d. Do you own a video casette recorder, or VCR, a machine which allows you to record television programs and allows you to play movies and other recordings on it, or not?

Own a VCR.....(52(____-1 (ASK Q.15e)

Do not own a VCR.....____-2 } (SKIP TO Q.16a)
Not sure.....____-3 }

15e. Over the past 12 months, about how many top movies or cultural performances have you rented or bought to play on your VCR or machine that plays them on your TV set? [DO NOT READ LIST]

None.....(53(____-1
One.....____-2
2-3.....____-3
4-5.....____-4
6-10.....____-5
11-20.....____-6
21-50.....____-7
51 or more.....____-8
Not sure.....____-9

[ASK EVERYONE]

16a. Now I'd like to talk about children of school age. Thinking about children who are in school, how important would you say it is for children of that age to be exposed to theater, music, dance, exhibitions of paintings and sculpture, and similar cultural events -- would you say it is very important, somewhat important, of minor importance, or not at all important?

Very important.....(54(____-1
Somewhat important.....____-2
Of minor importance.....____-3
Not at all important.....____-4
Not sure.....____-5

16b. And from what you know or have heard, would you say that school children in this area have enough opportunities to hear music and go to plays and things like that, or not?

Have enough opportunities..(55(____-1
Not enough opportunities.....____-2
Not sure.....____-3

16c. Some people think that classes in the arts for children should be taught in public schools, just like math or science or English. Other people think that classes like those should be given, but only after school or as a noncredit activity; and still others don't think they should be given at all. In your opinion, should the public schools in this area teach courses in (READ EACH ITEM) for credit, should it be an after-school or noncredit course, or should it not be offered at all?

[ROTATE -- START AT "X"]		Teach For Credit	Non-Credit	Not At All	Not Sure
( ) 1.	Drawing, painting, or sculpture	(56(____-1	____-2	____-3	____-4
( ) 2.	Acting	(57(____-1	____-2	____-3	____-4
( ) 3.	Photography or filmmaking	(58(____-1	____-2	____-3	____-4
( ) 4.	Playing a musical instrument	(59(____-1	____-2	____-3	____-4
( ) 5.	Voice or singing	(60(____-1	____-2	____-3	____-4
( ) 6	Music appreciation	(61(____-1	____-2	____-3	____-4
( ) 7.	Ballet, modern dance, or movement	(62(____-1	____-2	____-3	____-4
( ) 8.	Writing stories or poems	(63(____-1	____-2	____-3	____-4
( ) 9.	Weaving, needlepoint, or other handwork	(64(____-1	____-2	____-3	____-4
( ) 10.	Making pottery, ceramics, or other crafts	(65(____-1	____-2	____-3	____-4
( ) 11.	Art appreciation	(66(____-1	____-2	____-3	____-4

16d. Do you think that arts courses like the ones we have just discussed -- whether offered for credit or not for credit -- should be paid for by the school system as part of the regular school budget, or should the cost of such courses not come from the regular school budget?

Paid for from regular school budget..(67(____-1
Not paid from regular school budget.....____-2
Should not be offered at all (vol.).....____-3
Not sure.....____-4

16e. When you were in school did you take any course like the ones we have just discussed, or not?

Did take.....(68(___-1
Did not take.....___-2
Not sure.....___-3

17. I would like to read you some other statements people have made to us. For each, would you please tell me whether you tend to agree strongly, agree slightly, disagree slightly, or disagree strongly. [READ EACH STATEMENT]

[ROTATE -- START AT "X"]	Agree Strongly	Agree Slightly	Disagree Slightly	Disagree Strongly	Not Sure
( ) a. To see something performed live on stage is more meaningful and exciting than watching it on TV.	(69(___-1	___-2	___-3	___-4	___-5
( ) b. Most people enjoy attending arts events.....	(70(___-1	___-2	___-3	___-4	___-5
( ) c. Museums are an important resource for the whole community, because they tell us so much about the art and history of different cultures or about science and our environment.....	(71(___-1	___-2	___-3	___-4	___-5
( ) d. Most people enjoy attending sports events.....	(72(___-1	___-2	___-3	___-4	___-5
( ) e. Things like museums and theater and music performances make a community a better place to live in.....	(73(___-1	___-2	___-3	___-4	___-5
( ) f. Some means should be found to present more performances of music, theater, and dance in all parts of the country so that all Americans have an opportunity to attend.....	(74(___-1	___-2	___-3	___-4	___-5

[75-80Z]

18. Now I'm going to read you some different places and organizations, and I would like you to tell me whether you think they generally get enough money from fees, admissions, sales, dues, etc., to be self-supporting, or must they generally rely also on contributions from individuals and business or support from government sources. From what you know or have heard, are (READ EACH ITEM) generally self-supporting on money earned, or do they usually also have to depend on private contributions, or do they usually also have to depend on government support?

[ROTATE -- START AT "X"]	Self-Supporting	Depend on Private Contributions	Depend on Government Support	All/Both (Vol.)	Not Sure
( ) 1. Art museums	(10(-1	-2	-3	-4	-5
( ) 2. Public libraries	(11(-1	-2	-3	-4	-5
( ) 3. Theater groups	(12(-1	-2	-3	-4	-5
( ) 4. Natural history museums	(13(-1	-2	-3	-4	-5
( ) 5. Hospitals	(14(-1	-2	-3	-4	-5
( ) 6. Zoos	(15(-1	-2	-3	-4	-5
( ) 7. Opera companies	(16(-1	-2	-3	-4	-5
( ) 8. Symphony orchestras	(17(-1	-2	-3	-4	-5
( ) 9. Botanical gardens	(18(-1	-2	-3	-4	-5
( ) 10. Science or natural history museums	(19(-1	-2	-3	-4	-5
( ) 11. Historical museums	(20(-1	-2	-3	-4	-5
( ) 12. Ballet or modern dance troupes	(21(-1	-2	-3	-4	-5
( ) 13. Public tennis courts and golf courses	(22(-1	-2	-3	-4	-5

19. If arts organizations -- such as art museums, dance, opera, and theater groups, and symphony orchestras -- need financial assistance to operate, do you feel that (READ EACH ITEM) should provide assistance, or not?

[DO NOT ROTATE]	Should Provide	Should Not	Not Sure
1. The federal government	(23(-1	-2	-3
2. State government	(24(-1	-2	-3
3. Municipal government	(25(-1	-2	-3
4. County government	(26(-1	-2	-3
5. Business and corporations	(27(-1	-2	-3
6. Foundations	(28(-1	-2	-3
7. Individuals	(29(-1	-2	-3

20a. Do you think that the federal government should help individual professional artists -- such as musicians, painters, dancers, actors, etc. -- if they need financial assistance to continue their artistic professions, or not?

Federal government should help.....(30(____-1
Federal government should not help.....____-2
Not sure.....____-3

20b. And the state government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

State government should help.....(31(____-1
State government should not help.....____-2
Not sure.....____-3

20c. What about the local municipal or county government -- should it help individual professional artists if they need financial assistance to continue their artistic professions, or not?

Local government should help.....(32(____-1
Local government should not help.....____-2
Not sure.....____-3

20d. And businesses and corporations -- do you think businesses and corporations should provide financial assistance to individual professional artists if they need financial assistance to continue their artistic professions, or not?

Businesses and corporations should help.....(33(____-1
Businesses and corporations should not help.....____-2
Not sure.....____-3

20e. Do you favor or oppose an incentive plan to stimulate private giving to the arts, under which for every $3 that an arts organization or institution raises from private sources, government would contribute $1?

Favor...(34(____-1
Oppose.....____-2
Not sure....____-3

21a. The federal government now pays out over $700 per capita for defense, $.30 for education, and no more than 70 cents per capita for the arts. Would you be willing to pay $25 more in taxes per year if you knew that the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $25 more..(35(____-1 (SKIP TO Q.22a)

Not be willing to pay $25 more.....____-2
Not sure.....____-3 (ASK Q.21b)

21b. How about a rise of $15 -- would you be willing to pay $15 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $15 more..(36(____-1 (SKIP TO Q.22a)

Not be willing to pay $15 more.....____-2
Not sure.....____-3 (ASK Q.21c)

21c. How about a rise of $10 -- would you be willing to pay $10 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $10 more.(37(____-1 (SKIP TO Q.22a)

Not be willing to pay $10 more.....____-2
Not sure.....____-3 (ASK Q.21d)

21d. How about a rise of $5 -- would you be willing to pay $5 more in taxes per year if you knew the money would be used to support arts and cultural activities and facilities, or would you not be willing to do that?

Would be willing to pay $5 more..(38(____-1
Not be willing to pay $5 more.....____-2
Not sure.....____-3

[ASK EVERYONE]

22a. In the past 12 months, have you personally or your immediate family contributed any money to an arts organization or an arts fund, or not?

Have contributed..(39(___-1 (ASK Q.22b)

Have not contributed..___-2 } (SKIP TO Q.22d)
Not sure.....___-3 }

22b. What kinds of arts organizations or arts funds have you contributed to? Any others? [DO NOT READ LIST -- MULTIPLE RECORD]

An art museum.....(40(___-1
A dance company.....___-2
An opera company.....___-3
A theater company.....___-4
A children's theater company.....___-5
A symphony orchestra.....___-6
A choral group.....___-7
A handicraft organization.....___-8
A united arts fund.....___-9
Other (SPECIFY):

_____.....___-0
Not sure.....___-x

22c. About how much in total would you estimate you personally or your immediate family contributed to arts organizations or arts funds in the past 12 months? [DO NOT READ LIST]

$1-$5.....(41(___-1
$6-$10.....___-2
$11-$15.....___-3
$16-$20.....___-4
$21-$30.....___-5
$31-$50.....___-6
$51-$100.....___-7
$101-$200.....___-8
$201-$500.....___-9
$501-$1,000.....___-0
$1,001 or over.....___-x
Not sure/refused.....___-y

[ASK EVERYONE]

22d. Would you favor or oppose employers adopting a policy of contributing an equal amount to an arts organization or arts fund when an employee makes such a contribution, as is now done by many employers on contributions employees make to colleges and universities?

Favor.....(42(___-1
Oppose.....___-2
Not sure.....___-3

TO BE ASKED OF EVERYONE

F1. What type of work does the main wage earner of this household do?

ASK FOR JOB TITLE AND MAIN DUTIES -- DESCRIBE IN DETAIL

Professional.....(43(-1
Manager, official..... -2
Proprietor (small business)..... -3
Clerical worker..... -4
Sales worker..... -5
Skilled craftsman, foreman..... -6
Operative, unskilled laborer (except farm)..... -7
Service worker..... -8
Farmer, farm manager, farm laborer..... -9
Student..... -0
Housewife..... -x
Military service..... -y
Unemployed.....(44(-1
Retired..... -2
Welfare..... -3
Disabled..... -4
Other (SPECIFY)

_____..... -5
Not sure..... -6

F2. Which of the following best describes the female head of this family -- a housewife who prefers to stay at home, a housewife who plans to go to work, a woman who works to earn money for her family, or a woman with a full-time career?

Housewife who prefers to stay at home.(45(-1
Housewife who plans to go to work..... -2
Woman who earns money for family..... -3
Woman with full-time career..... -4
No female head (vol.)..... -5
Student (vol.)..... -6
Not sure..... -7

F3. Is the main wage earner of this household male or female?

Male.....(46(-1
Female..... -2
Male and female both equal (vol.)..... -3
Not sure..... -4

F4. Are you single, married, divorced, separated, or widowed? [SINGLE RECORD]

Single	(47(	-1
Married		-2
Unmarried, living with partner (vol.)		-3
Divorced		-4
Separated		-5
Widowed		-6

F5. How old are you? [IF HESITANT, READ LIST]

18 to 20	(48(	-1
21 to 24		-2
25 to 29		-3
30 to 34		-4
35 to 39		-5
40 to 49		-6
50 to 64		-7
65 and over		-8

F6. What was the last grade or level of school you completed?

No formal schooling	(49(	-1
First through 7th grade		-2
8th grade		-3
Some high school		-4
High school graduate		-5
Some college		-6
Two-year college graduate		-7
Four-year college graduate		-8
Postgraduate		-9
Trade/technical/vocational after high school*		XXXXXX

[*INTERVIEWER: PROBE FOR LAST LEVEL OF FORMAL EDUCATION AND CODE INTO APPROPRIATE CATEGORY.]

F7. Are you a member of a labor union, or is anyone else in this household a member of a labor union? (IF "YES":) Can you tell me who that person is?
[MULTIPLE RECORD IF NECESSARY]

Self is member	(50(	-1
Other is member		-2
No union member in household		-3
Not sure		-4

F8. With which religious group do you identify? Would you describe yourself as Protestant, Catholic, Jewish, or what?

Protestant.....(51(____-1
Catholic.....____-2
Jewish.....____-3
Other (SPECIFY)
_____..____-4
None (vol.).....____-5
Not sure.....____-6

INTERVIEWER NOTE:

CODE AS "PROTESTANT":
- Baptist
- "Born Again"
- "Christian" (UNSPEC.)
- Church of Christ
- Episcopalian
- "Fundamentalist"
- Lutheran
- Methodist
- Pentecostal
- Presbyterian
- Unitarian

CODE AS "OTHER" AND SPECIFY:
- Christian Scientist
- Greek/Russian Orthodox
- Jehovah's Witness
- Latter-Day Saint/Mormon
- 7th Day Adventist

F9. Which of the the following income categories best describes your total 1983 household income? Was it (READ LIST)?

$7,500 or less.....(52(____-1
$7,501 to $15,000.....____-2
$15,001 to $25,000.....____-3
$25,001 to $35,000.....____-4
$35,001 to $50,000.....____-5
$50,001 or over.....____-6
Not sure.....____-7

INTERVIEWER: TOTAL HOUSEHOLD INCOME BEFORE TAXES FROM ALL SOURCES

F10. Are you of Hispanic origin or descent, or not?

Yes, of Hispanic origin.....(53(____-1
No, not of Hispanic origin.....____-2
Not sure.....____-3

F11. Do you consider yourself white, black, oriental, or what?

White.....(54(____-1
Black.....____-2
Oriental/Asian or Pacific Islander.....____-3
American Indian or Alaskan native.....____-4
Not sure.....____-5

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That completes the interview. Thank you very much for your cooperation!